

North Carolina School of the Arts

81  82

TO STUDENTS AND PROSPECTIVE STUDENTS

The catalogue, published annually, provides the basic information you will need about the North Carolina School of the Arts. It includes our history and current goals, admissions standards and requirements, tuition and other costs, sources of financial aid, and the rules and regulations that govern student life at NCSA. This catalogue also describes our student organizations and other activities on the campus, lists courses and programs by department, and contains the name, rank, and educational background of each faculty member. Students are responsible for knowledge of information as published. However, the School reserves the right to make changes, as needs dictate, in tuition, personnel, curriculum and rules and regulations.

The North Carolina School of the Arts is committed to equality of educational opportunity and does not discriminate against applicants, students, or employees based on race, color, national origin, religion, sex, age, or handicap. Moreover, NCSA is open to people of all races and actively seeks to promote racial integration by recruiting and enrolling a larger number of black students.

Yours Sincerely,



Robert Suderburg
Chancellor





Catalog 1981 / 1982

North Carolina School of the Arts

Robert Suderburg, Chancellor

Dance • Design and Production

Drama • Music • Visual Arts

College and secondary education
for careers in the performing arts

accredited by the Southern Association of Colleges and Schools
and by the North Carolina Department of Public Instruction

one of the sixteen member institutions
of the University of North Carolina

Post Office Box 12189
Winston-Salem, North Carolina 27107
Area 919/784-7170

NORTH CAROLINA SCHOOL OF THE ARTS

(hereinafter called NCSA) is dedicated to equality of opportunity within its community. Accordingly, NCSA does not practice or condone discrimination, in any form, against students, employees, or applicants on the grounds of race, color, national origin, religion, sex, age, or handicap. NCSA commits itself to positive action to secure equal opportunity regardless of these characteristics.

NCSA supports the protections available to members of its community under all applicable Federal laws, including Titles VI and VII of the Civil Rights Acts of 1964, Title IX of the Education Amendments of 1972, Sections 799A and 845 of the Public Health Service Act, the Equal Pay and Age Discrimination Acts, Section 504 of the Rehabilitation Act of 1973, and Executive Order 11246. For information concerning these provisions, contact:

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1981-82 Calendar

1981 Fall Term

(Wed.)	September 16	REGISTRATION
(Thurs.)	September 17	All Classes Begin
(Tues.-Wed.)	November 24-25	Final Examinations
(Wed.)	November 25	All Classes and Exams End—6:00 p.m.
(Thurs.-Sun.)	November 26-29	THANKSGIVING BREAK
(Mon.)	November 30	Intensive Arts Begins
(Fri.)	December 11	Intensive Arts Ends—6:00 p.m.
(Sat.-Sun.)	December 12- January 3	CHRISTMAS VACATION

1982 Winter Term

(Mon.)	January 4	REGISTRATION
(Tues.)	January 5	All Classes Begin
(Thurs.-Fri.)	March 11-12	Final Examinations
(Fri.)	March 12	All Classes and Exams End—6:00 p.m.
(Sat.-Sun.)	March 13-21	SPRING BREAK

1982 Spring Term

(Mon.)	March 22	REGISTRATION
(Tues.)	March 23	All Classes Begin
(Mon.)	April 12	EASTER VACATION (no classes)
(Wed.)	May 19	AWARDS DAY
(Wed.-Thurs.)	May 26-27	Final Examinations
(Thurs.)	May 27	All Classes and Exams End—6:00 p.m.
(Sat.)	May 29	COMMENCEMENT

Summer Session 1982

(Sun.)	June 20	REGISTRATION
(Mon.-Fri.)	June 21-July 23	5-Week Session



A goal for every professional artist is not only to be artistically truthful to himself and to his audience but also to enliven these relationships with wit, conscience and style. To this end, the faculty, staff and administration dedicate anew their efforts to provide vital, demanding and disciplined training for the young potential artist. We believe that only by such training can one of our major resources, the artistically talented young, develop itself into the integral and valuable part of society so sorely required in these times of intensity.

Because of the range of training offered in General Studies, Dance, Design and Production, Drama, Music and Visual Arts from the seventh grade to the apprentice professional, the School of the Arts presents a uniquely stimulating place to work and to strive. The aim is survival and growth for the talented young towards skill and accomplishment, towards vitalization of the present, celebration of the past, and towards creation of a future for all of us.

Robert Suderburg
Chancellor

Chancellor's statement

Purpose

The North Carolina School of the Arts has a special mandate to train talented young people for careers in the performing arts.

For those seriously committed to careers in dance, design and production, drama and music, professional instruction and professional standards must apply from the beginning of training—as soon as unusual talent is evidenced.

Students accepted for admission are given thorough professional training supplemented by a strong general studies curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts and with the liberal education vital to the contributing artist and informed citizen in our society.

While established primarily for talented students from North Carolina and the southeastern region—grades 7 through college—the School of the Arts accepts students from all areas, offering a challenging atmosphere created by association with other gifted students and artist/teachers in the allied performing arts.

History

"It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

—North Carolina General Assembly, 1963

By this act, the North Carolina School of the Arts opened in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

When the School became one of the sixteen member institutions of the University of North Carolina the following statute was adopted:

"There is hereby established, and there shall be maintained, a school for the professional training of students having exceptional talent in the performing arts which shall be defined as an educational institution of the State, to serve the students of North Carolina and other states, particularly other states of the South. The school shall be designated the North Carolina School of the Arts."—1971

Robert Ward, Pulitzer Prize-winning composer, served as chancellor from 1967 until July 1974, when he

resigned to devote more time to composing. During Ward's tenure as chancellor, the School more than doubled its faculty and enrollment. A unique School of Design and Production, which includes the high school visual arts program, was added in 1969. As chancellor, Dr. Ward was deeply involved in the founding of the Piedmont Chamber Orchestra, the North Carolina Dance Theater, the foreign programs in music and dance, the North Carolina Summer Festival, and school tours which each year take performing groups of young dancers, actors and musicians to all parts of the state.

Dr. Robert Suderburg, nationally recognized composer, was named chancellor in 1974. Primary thrusts in Dr. Suderburg's administration have emphasized the performing arts as vital for the quality of life in this state and the nation, and projected the North Carolina School of the arts not only as an institution which provides professional training but also one which offers unique and broadly-based service to the public.

In the process of reorganizing the school administration for a professional level appropriate to the performance standards, Dr. Suderburg has established a sound fiscal policy and effective, productive supporting departments.

He promoted and extended the School's state-wide performance/workshop programs in the public schools, as well as the expansion of diversification of summer program offerings for the aspiring but as yet uncommitted performing arts student. He encouraged diversity, elegance and wit in faculty programming through his championship of first the Contemporary Music Ensemble performances and, subsequently, similar experiments with dance, drama, and mixed media through the Kaleidoscope series.



'80-'81 Highlights

With the opening of the community phase of the 3-year, \$16.6 million national campaign in October, it was announced that approximately \$5.5 million had been raised. Volunteer workers in the area were entertained and encouraged by the Chancellor, Elizabeth Suderburg and friends in an evening program "American Sampler." October 13 to 20 was officially declared "Vision in Motion" campaign week by Mayor Corpening and students performed throughout the city at parks, parties and malls.

Additional awareness of NCSA "at home" developed with PM Magazine coverage of the Kaleidoscope concert—The First Southern Automobile Orchestra in the Waltz of the Autos, a concerto, produced by Pauline Oliveros and Robert Suderburg, for trombone (Stuart Dempster) and automobile orchestra (horns, lights, motors and door slams) conducted by Robert Hickok. The PM segment was aired nationally in March.

The first of a series of three concerts by the newly formed Cantata Singers was presented in November, celebrating St. Cecilia's Day. The singers, from the community and the school were carefully auditioned and rehearsed weekly by conductor Robert Hickok. Their third performance in May with the NCSA orchestra included Faure's "Requiem" and "Lord Nelson Mass" by Haydn.

For the second summer in '81, a professional workshop for elementary and secondary school arts teachers was held on campus in July. Included was Acting and Directing. The program for teachers is in addition to Summer Sessions in Dance and Drama, Visual Arts, workshops in Music, and an apprenticeship program in Design and Production in conjunction with the N.C. Shakespeare Festival.

The International Music Program moved the North Carolina residency portion of one month to Pinehurst from the NCSA campus. Following the rigorous orchestral preparation for 80-83 students, and performances throughout North Carolina, they will tour in Germany and Italy presenting the Orchestra, Chamber Orchestra, Chamber Music and Jazz. George Trautwein, the newly appointed conductor of the NCSA orchestral program, is principal guest conductor, with guest conductor, Lorenzo Ricci Muti and NCSA faculty member Stephen Shipps, chamber orchestra conductor. The International Music Program, now in its 15th year, has had 1,200 students participating. In the summer of 1980, 53 performances were given to an estimated audience of 18,000.

Spring brought national recognition to the North Carolina School of the Arts with a beautiful 12-page story and cover in the March *Smithsonian*, a feature

story in *Town and Country* and a second article in *US News and World Report* on arts in Winston-Salem.

The very distinguished actress Helen Hayes was awarded a Doctor of Fine Arts degree on May 7 amid cheers from students, faculty and guests in appreciation of her life work in the theater. Also, representing drama, the speaker for commencement exercises on May 30 was Mr. J. Michael Miller, former president of the League of Professional Theatre Training Programs.

By-laws for the official NCSA Alumni Association were adopted at the May 10 Third Annual Meeting. Work is underway to computerize records in order to provide better up-dating and service.

Drama

Back County Crimes, by Lanie Robertson, directed by Peter Bennett, October 9-12.

Billy, written by Frederick Kirwin, directed by Lucius Houghton; *Line*, written by Israel Horovitz, directed by John Woodson, November 20-23.

The Robber Bridegroom, Book and lyrics by Alfred Uhry, music by Robert Waldman, directed by Thomas Gruenewald, November 6-15.

The Winter's Tale, by William Shakespeare, directed by James Dodding, February 12-15.

The Company, senior drama students in repertory; *The Diary of Anne Frank*, written by Anne Franke, and dramatized by Frances Goodrich and Albert Hackett, directed by Martin Rader; *Fashion!, or Life in New York*, written by Anna Cora Mowatt, with a version used by Curtis Canfield, directed by Malcolm Morrison; *Phantasm*, created by James Donlon and The Company, directed by James Donlon, February 27-March 7.

Mid Winter Night's Fete, inspired by the words of William Shakespeare, directed by Alan Rust, March 5-8.

Rosencrantz & Guildenstern Are Dead, written by Tom Stoppard, directed by Rae Allen, May 7-16.

Helen, By Euripides, directed by Tunc Yalman, May 14-17.

Dance

Dances Seven, choreographed works by faculty and students, November 22 & 23, 1980; *Journey to the Ritual Habitual*; choreographed by Dianne Markham; *Brubeck Time*; choreographed by Richard Gain; *S.O.L.O. in de Mille*; choreographed by Carolyn Minor; *Another's Ghost*; choreographed by Bill De Young;

'80-'81 Highlights

Rothko Chapel Parts 3 & 4; choreographed by Bill De Young; *Water, Water*; choreographed by Karen Greenspan; *What Drives Who*; choreographed by Kim Lowe.

The Nutcracker, with NCSA dancers and the Winston-Salem Symphony, December 11-14, with the Charlotte Symphony in Charlotte on December 16 & 17, with the North Carolina Symphony in Charlotte on December 19 & 20.

Winter Dance '81, February 5-9: *Copland's "Lincoln Portrait"*, choreographed by Richard Kuch; *Un Sospiro*, choreographed by Gyula Pandi; *Tom O'Bedlam*, choreographed by Dianne Markham; *Journey*, choreographed by Bill De Young; *Summer's end*, choreographed by Duncan Noble; *Vignettes*, choreographed by Bill De Young.

Spring Dance, April 21 -26, NCSA Orchestra, Stephen Shipps, conductor: *Prodigal Son*, choreographed by David Lichine, staged by Roman Jasinski, music by Sergei Prokofiev; *Graduation Ball*, choreographed by David Lichine, staged by Enrique Martinez, music by Johann Strauss; *Une Nuit A Lisbonne*, choreographed by Jean Pierre Bonnefaus, staged by Janet Fugate, music by Camille Saint-Saens; *Morning at Giverny*, choreographed by Richard Kuch, music by Gustav Mahler.

Music Events

NCSA Orchestra Concert, Leo Driehuys conductor, Saturday, October 11, 1980: Samuel Barber; *Second Essay for Orchestra*, Op. 17; Wolfgang Amadeus Mozart; *Concerto in A Major for Clarinet and Orchestra*, K. 622; Cesar Franck; *Symphony in D Minor*.

NCSA Orchestra Concert, Peter Perret, conductor, November 2, 1980: Wolfgang Amadeus Mozart; *Overture to "The Magic Flute"* Frederic Chopin; *Concerto No. 1 in E minor for Piano and Orchestra*, Op. 11.

NCSA Chamber Orchestra, Stephen Shipps, conductor, Wednesday, January 21, 1981: Felix Mendelssohn, *Suite from "A Midsummer Night's Dream"*, Op. 61; Francois Devienne, *Concerto No. 2 for Flute and Orchestra*; Igor Stravinsky, *Suite from Pulcinella*, *Sinfonia (overture)*.

OPERA—*The Telephone* and *The Medium* by Gian Carlo Menotti, January 23-25: Glenda Maurice, guest; Norman Johnson, music director; William Beck, stage director.

Mozart Birthday Concert, Stephen Shipps conductor, Tuesday, January 27, 1981: Wolfgang Amadeus Mozart, *Serenade in E^b Major*, K. 375; Wolfgang Amadeus Mozart, *Quartet in G minor for Piano &*

Strings; Wolfgang Amadeus Mozart, *Concerto in E^b Major for Two Pianos and Orchestra*.

NCSA Orchestra Concert, William Smith, guest conductor, Sunday, February 8, 1981: Johann Sebastian Bach, *Brandenburg Concerto No. 1 in F Major*; Wolfgang Amadeus Mozart, *Symphony No. 29 in A Major, K. 201*; Franz Doppler, *Fantaisie Pastorale Hongroise, Op. 26 for Flute and Orchestra*; Igor Stravinsky, *Divertimento from "Le Baiser de la Fee"*.

NCSA Orchestra Concert, Peter Perret, guest conductor, Saturday, February 21, 1981: Antonio Vivaldi, *Concerto Grosso in D minor "L'Estra Armonico"*; Johann Friedrich Fasch, *Concerto for Trumpet in d Major*; Peter Tod Lewis, *Fragments/Hedgehogs (1978) for Orchestra and Tape*; Antonin Dvorak, *Symphony No. 9 in E minor, op. 95 "From The New World"*.

NCSA Orchestra Concert, Alan Balter, guest conductor, Saturday, March 7, 1981: Richard Strauss, *Till Eulenspiegels Lustige Streiche, Op. 28*; Vittorio Giannini, *Psalm 130, for String Bass and Orchestra*; Ludwig van Beethoven, *Symphony No. 3 in E flat Major, Op. 55*.

NCSA Faculty Showcase, Wednesday, April 8, 1981: Pietro Baldassare, *Sonata No. 1 in F Major for Cornetto, Strings, and Continuo*; Walter Hartley, *Rhapsody for Tenor Saxophone and String Quartet*; Bohuslav Martinu, *First Sonata for Flute and Piano*;

Boris Blacher, *Divertimento for Trumpet, Trombone, and Piano*; Igor Stravinsky, *Suite from L'Histoire du Soldat*.

NCSA Orchestra Concert, Milton Katims, guest conductor, Friday, May 8, 1981: William Schuman, *New England Triptych, Three Pieces for Orchestra after William Billings*; Alexander Glazunov, *Concerto in E-flat, Op. 109 for Alto Saxophone and String Orchestra*; Johannes Brahms, *Symphony No. 1 in C minor, Op. 68*.

Cantata Singers

Cantata Singers, NCSA Orchestra, Robert Hickok, conductor, Saturday, November 22, 1980: G. F. Handel, *Ode on St. Cecilia's Day*; A. Scarlatti, *Mass in A for St. Cecilia's Day*.

Cantata Singers, Robert Hickok, conductor, Saturday, February 28, 1981: Heinrich Schutz, *Singet dem Herrn ein neues Lied (Psalm 98)*; Heinrich Schutz, *Two Motets from Geisliche Chormusik (1648)*; Heinrich Schutz, *So fahr ich hin zu Jesu Christ Die mit Tranen saen*; Heinrich Schutz, *Ich Lebe Meine Augen auf zee Den Bergen (Psalms 121)*; Benjamin Britten, *Ceremony of Carols*; Benjamin Britten, *Rejoice in the Lamb*.

Cantata Singers, NCSA Orchestra, Robert Hickok, conductor, Saturday, May 23, 1981; Gabriel-Urbain Faure, *Requiem*; Josef Haydn, *Lord Nelson Mass*.

'80-'81 Highlights

Kaleidoscope

Change I, featuring Pauline Oliveros and Stuart Dempster, Saturday, October 4, 1980: Robert Suderburg, premiere of two major works, *Gone with the Wind*, 1980, and *Anarchy Waltz*; Introducing the First Southern Automobile Orchestra in the finale of *Anarchy Waltz*; *Waltz of the Autos* (Oliveros, Suderburg), concerto for trombone (Dempster) and automobile orchestra conducted by Robert Hickok.

Change II, featuring Roger Hannay, Ezra Laderman, Annette Le Siege, Friday, May 15, 1981: Hannay, *Serenade*, *Cabaret Voltaire*, *Fantome*; Le Siege, *Quintet*; Laderman, Works including *Cadence for Chamber Ensemble*.

Change III, featuring the Razoumovsky String Quartet, with Elizabeth Suderburg, guest soloist, Friday, May 1, 1981: Mayuzumi, *Prelude*; David Richey, *String Quartet*; Schoenberg, *String Quartet No. 2 with voice*.

Change IV, featuring guest soloist Elizabeth Suderburg with pianist Robert Suderburg, Wednesday, March 25, 1981: Mahler, *Knaben Wunderhorn*; Bartok, *Twenty Hungarian Folk Songs*; de Falla, *Seven Popular Spanish Songs*; Benshoof, *The Fox*, *John Brown's Body*.

Stuart Dempster, guest trombonist, performed with The First Southern Automobile Orchestra which opened the Kaleidoscope series this year. The performance was nationally televised on the PM Magazine show.



Performances

An integral part of training for careers in the performing arts is rehearsal and performance. Over 350 performances each year keep students on stage.

Visiting Artists

Adding to the experience of performing artist/teachers are internationally recognized professional musicians, dancers, choreographers, directors, designers and actors and actresses who are brought to NCSA for specialized work with students. Each school has a listing of visiting artists here during the past year.



Intensive Arts

Two weeks at the end of the fall term are an intensive arts period. Replacing regularly scheduled classes are independent study, special projects, workshops and performances within and across disciplines.

Community Services

A part of the founding purpose of the North Carolina School of the Arts is the provision of opportunities for cultural enrichment to North Carolina citizens. In addition to the public performances annually which emerge directly from the performing arts training programs, NCSA generates a variety of cultural events specifically as community service:

An annual public school touring program, funded by the state, sends NCSA students to share their talents with high school and other students across the state, also recruiting those with potential talent as professionals in the performing arts.

Through the Community Service division, the resources of all the performing arts disciplines can be channeled to meet state-wide public service needs and requests. The division this year booked and coordinated public school tours involving a troupe of student performers from the School of Dance; the senior repertory company of the School of Drama; a lecture/workshop series by Design & Production students and faculty; and ensembles ranging from trios to a large jazz ensemble from the School of Music.

Other community services are provided directly through the various schools of NCSA. The School of

Special Opportunities

Dance, for example, has launched a pre-professional program of dance instruction for a pilot group of public school children, offered free of charge. The School of Music, through its Community Music Program division, offers private and group instruction in virtually any instrument to school-age children and adults of any age.

Each of the performing arts schools further contributes enrichment to North Carolina's cultural life through the operations of NCSA's five professional affiliates and their state-wide and out-of-state impact: the North Carolina Dance Theatre, the North Carolina Shakespeare Festival, the Piedmont Chamber Orchestra, Carolina Scenic Design Company, and the Piedmont Opera Company.

Public School Touring

Each of the four Arts schools at NCSA prepares performances or services for North Carolina public schools that provide entertainment and/or informative programs about the Arts or NCSA. This touring program ranges in size from one person offering master classes to a full orchestra or repertory company and performs to student audiences. The tours are scheduled during the school year, all over the state of North Carolina, and are booked in schools either because of an expressed interest or need in a specific area.

Last year a troupe of eight modern dancers offered a program of performances and teaching workshops from Gastonia to Durham. Music offerings to public schools ranged from an 18-piece Jazz Ensemble to trios and quartets of various instruments played in schools from Asheville to Morehead City. The Drama Senior Repertory Company performed their repertoire in both full-length productions and 45-minute excerpts of a clown mime show, as well as lecture-demonstrations and workshops. Design and Production faculty members prepared and presented a series of workshops on career alternatives in technical theatre.



Applause

The NCSA student employment agency serves community needs by providing entertainment programs from the Schools of Music, Drama, and Dance for a wide variety of functions such as conventions, receptions, churches, weddings, meetings, banquets, and education and recreation programs. Students perform primarily throughout the state, but some bookings take them into neighboring states.

These paid performance engagements not only supplement student income, but also broaden their curriculum, allowing them to acquire valuable professional performing experience prior to graduation. Over one-third of the student body is annually approved by the arts faculties for these public performances. Musicians offer classical, jazz and easy listening repertoires; drama students work as mimes, clowns, jugglers and troubadours; and jazz dancers perform particularly for universities and outside arts festivals. Students also teach workshops.

The entertainment program from the School is increasing in community popularity, reflected by a 200% increase in bookings in the 1980-81 school year.



A flute quartet entertains in Chapel Hill for the annual meeting of the Association of the American Dance Festival.



The purpose of the School of Dance is to recognize and train young and talented dancers who seek a professional career in the field of dance and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience in the field of dance as performers and teachers.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a State of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A diploma will be given to those college students who do not fulfill the general studies requirements for graduation but who complete their artistic requirements as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertory of classical and modern dance through workshop and public performances.

The School of Dance also offers a varied and intensive five week summer dance program.

Special consideration may be given college students who have completed their general studies requirements and are working toward a degree and who leave the School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.

The North Carolina Dance Theater is a professional affiliate of the North Carolina School of the Arts. The company was established with a grant from The Rockefeller Foundation in 1970 and tours in this country and in Europe. Membership in the company is open by audition to students in the School of Dance and other young professionals.

Robert Lindgren, *Dean of the School of Dance; Ballet, Adagio (1965)*

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Maria Yurieva, Anatole Vilzak, Pierre Vladimiroff, Igor Schwesoff in New York, with Olga Preobrajenska in Paris, France. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet and with Alexandra Danilova in her "Great Moments of the Ballet." Appeared with Ballet Theatre, Broadway, TV, U.S. State Department and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona, Director N.C. Dance Theatre. National Arts Award, Education Testing Service, Consultant—Dance Panel NEA, Hon, Ph.D., Wake Forest University.

Bebe Hankins, *Administrative Secretary (1981)*

Louise Bahnson, *Secretary (1981)*

Duncan Noble, *Assistant Dean (Ballet), Adagio, Men's Class, Ballet Technique (1965)*

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tania Chamie, a Cecchetti pupil under Diaghilev. Worked with Michel Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured soloist, Ballet Russe de Monte Carlo. Appeared in several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV spectaculars. Resident choreographer and director Pittsburgh Playhouse musical productions. Choreographer and director summer stock and ballet groups throughout U.S. (1965-1969) member NEA Dance Panel.

Mimi Paul, *Ballet, Pointe (1975)*

Began studies at the Washington School of Ballet under Lisa Gardiner and Mary Day. Special student at the Royal Ballet School in London, recipient of Ford Foundation Scholarship to study at the School of American Ballet in New York. Later studied with Vera Volkova at the Royal Danish Ballet. Principal dancer with the New York City Ballet under the direction of George Balanchine who created "Valse-Fantasie" and "Emeralds" from "Jewels" for her. Numerous guest appearances in the United States and abroad. Toured the major capitals of the world with the New York City Ballet and American Ballet Theatre.

Katherine McGinnis Block, *Dance History and related subjects, Kinesiology (1978)*

B.A. Government, College of William and Mary; M.A. in Dance, UCLA. Lecturer in Dance, Scripps College, UC Riverside; Assistant Dance Movement Specialist, NEA Artists-in-Schools, San Diego; Teacher in Dance, Los Feliz Gymnastic Club, UCLA Department of Dance.



Richard Gain, *Modern* (1973)

Soloist with Jerome Robbins "Ballets U.S.A.," Martha Graham Company, New York City Center, Joffrey Company and with American Ballet Theatre receiving critical acclaim for portrayal of Hilarion in the Bruhn-Fracchi "Giselle." An Affiliate Artist of New York. Guest artist with companies abroad and major modern choreographers in New York. Toured throughout Europe and near and far East for the U.S. State Department. Performed for Presidents Kennedy and Johnson at the White House. Worked on television with Matt Mattox, Carol Haney, Ernie Flatt, Gene Kelly and John Butler. Appeared on Broadway in "Camelot," "First Impressions." Director of own company for six years. Recipient of three National Endowment arts grants for choreography. Choreographed and staged works for companies in Switzerland, Portugal, England, Israel, Salt Lake City, Interlochen Arts Academy and the Harkness Ballet Company. Instructor at Martha Graham School, Neighborhood Playhouse, Herbert Bergdorf, Vassar College.

Richard Kuch, *Assistant to the Dean (Modern)* (1972)

Began training with Martha Graham. Soloist with Martha Graham Company touring U.S. and Europe. Soloist for major modern choreographers Off and On Broadway. Choreographed for Les Grands Ballets Canadiens, Ballet of Portugal, Batseva Dance Company of Israel, Utah Repertory Group, Ballet West of Utah, Pittsburgh Ballet, Harkness Ballet and the Boston Ballet. Taught at Connecticut College Summer Sessions, Juilliard, colleges and universities throughout the U.S., Portugal, Sweden, Switzerland, England, Canada and Israel. Recipient of National Endowment for the Arts grant three times, New York State Council grant and the Doris Humphrey fellowship. Co-director of Gaku Dance Theatre of New York.

Dianne Markham, *Modern* (1980)

B.A. in Dance, University of Oregon, Eugene. Received her professional training with Hanya Holm, Alwin Nikolais, Murray Louis, and Phylliss Lamhut. Toured, taught, and performed internationally with the Murray Louis Dance Company, including performances with "Nureyev and Friends" in London, Paris and New York City. Her works have been presented across the United States, most recently at Rockefeller University and the Theatre of the Open Eye. She is a member of the teaching staff for the Louis/Nikolais Dance Theatre Lab.

Gyula Pndl, *Ballet, Character Dance* (1966)

Trained at and danced with the Hungarian National Ballet.

Joan Sanders, *Ballet, Pointe* (1967)

Studied with Nicholas Vasilieff in Portland, Oregon, and at the School of American Ballet, Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Toured Europe, Israel, Scandinavia. Taught at the Vasilieff School and at own school in The Hague. In 1975 received HEW grant for faculty development.

Lydia Lee Schwartz, *Modern* (1981)

Received Bachelor of Science degree in Dance Education from UNC-Greensboro and Master of Fine Arts degree in Dance from UNC-Chapel Hill. Worked as Artist-in-Residence for the Rutherford County, N.C. School System. Teaching experience includes lecturer in Dance at Jacksonville University, Florida, and Assistant Professor of Dance at Earlham College, Richmond, Indiana. Studied with the Jose Limon Company. Performed with the Contemporary Dance Theatre, Cincinnati, Ohio. Co-founder and co-artistic director of Z Jazz, a regional dance company based in Cincinnati.

Dance faculty

Joysanne Sidimus, *Ballet, Pointe, Choreographic Styles (1976)*

Trained at the School of American Ballet. Member, New York City Ballet. Soloist, London Festival Ballet. Principal dancer, National Ballet of Canada, Pennsylvania Ballet. Staged Balanchine's "Serenade" for Pennsylvania Ballet and National Ballet School of Toronto. Created title role in Grant Strate's "Electra" at Stratford, Ontario Shakespeare Festival opposite Arthur Mitchell. Taught for Mary Anthony, Dance Theatre of Harlem, American Ballet Theatre School. Ballet mistress for Ballet Repertory Company.

Gina Vidal, *Ballet (1969)*

Full scholarship student for six years at the School of American Ballet; studied under Eglevsky, Stuart, Doubrovskaya, Danilova, Williams, Balanchine. After graduation joined the Harkness Company and for three years danced with the American Ballet Theatre. Toured America, Europe, Africa and the Far East. At age 22 joined the faculty of the North Carolina School of the Arts. Guest artists with the North Carolina Dance Theatre and Theatro de San Carlos in Portugal.

Evelyn Miller, *Supervisor, Dance Costume Department (1971)*

Forsyth Technical Institute, Costume Trainee NCSA 1968-70, instructor in Costuming for Design and Production 1971-72, Instructor in Costuming and supervisor, School of Dance 1972-Designer for Magic Harbor, Myrtle Beach 1979; constructed costumes for noted choreographers such as Agnes DeMille, Duncan Noble, Richard Gibson, Pauline Koner, Nelle Fisher, Richard Englund, Robert Lindgren, George Balanchine, Charles Czarny, Kazuko Hirabayashi, Norbert Vesak, Alvin Ailey, Job Sanders, Richard Kuch, Richard Gain and for the Eglevsky Ballet

Co., Royal Winnipeg Ballet, Metropolitan Opera Ballet, Augusta Civic Ballet, Atlanta Contemporary Dance, Alberta Ballet Co., Jerry Rose Dance Company, Academy of Dance for the Performing Arts, Illinois. Head of Wardrobe for N.C. Dance Theatre and costume construction 1970-.

Carolyn Fay, *Costume Designer, (1978)*

B.A. in English from College of Charleston; M.S. in Theatre, Northwestern University. Following one-year appointment as Production Manager and Costumer at University of Illinois, Chicago Circle, 1970-76, designed costumes and scenery in London, Ontario including such productions as "La Mandragola," "Indians," Heartbreak House," "The Changeling," and "Fiddler on the Roof." Has done free-lance costume design for Wake Forest University including "The School For Wives" and "Cabaret."

Breanetta Mason, *Costume Construction (1970)*

Accompanists

Celeste Connes
Raymond Ebert
Patricia Hayes
Kathlynn McIver

Sylvia L. Messick
Frank Partridge
Bill Rainey

Admission to the Program

Applicants will audition before a jury of dance faculty members. A faculty member from the School of Dance will give all the steps and combinations to be performed. All applicants must wear practice clothes. Ballet applicants must also wear ballet shoes. Ballet girls may be asked to do pointe work. Modern dance applicants are asked to prepare a solo.

After admission and upon registration following an evaluation, they are placed in the program at their level of accomplishment.

The junior and senior high school student dancers, through daily classes, acquire substantial foundation in dance techniques—ballet, modern and ethnic. Music Fundamentals is a college requirement, but can be taken for elective credit during the senior year of high school.

At the college level, dance majors continue their concentration on the mastery of dance techniques, along with courses in dance history, development of requisite musical and rhythmic skills, and drama. Dance composition is offered to modern dance majors.





"Graduation Ball"

Sanford Scholarship Competition

Sanford Scholarship Competition, Friday, January 29, 1982 (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

Audition Dates

Auditions will be held at the North Carolina School of the Arts on the following dates:

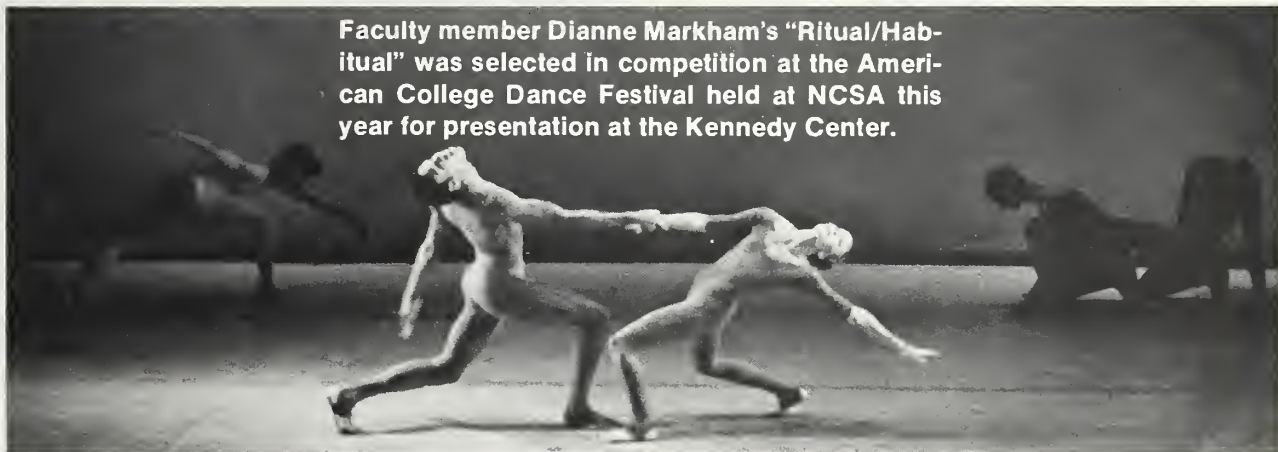
February 15, 19 (College level only) March 12, 26 (High School only)

(Off campus dates will be available after September 1981)

Continuance in the Program

The health of the student is considered of prime importance in the School of Dance. The rigors of training demand a strong and disciplined body. An applicant is expected to maintain a proper weight for his/her age and body. Students are invited to continue in the program only as long as they demonstrate substantial growth towards technical and artistic excellence.

Faculty member Dianne Markham's "Ritual/Habitual" was selected in competition at the American College Dance Festival held at NCSA this year for presentation at the Kennedy Center.



Dance

Grading System

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative 3.0 average in dance is required to be considered for an invitation to return. An overall cumulative average of 2.0 in general studies is required for college graduation.

Grading of performance in dance is based on grades from each individual teacher. The final grade is calculated on the basis of the number of classes taken each week from a particular teacher. Students are graded in the following categories: attitude in class, comprehension, attendance, progress and technique.

A	Extraordinary	B-	Passing
A-	Excellent	C+	Unacceptable*
B+	Very Good	F	Failing
B	Good		

*In order to be considered for an invitation to continue in the School of Dance a student must maintain a B average in dance.

"The Nutcracker"





Pre-Professional Program

Inaugurated in 1979 as a pilot program in cooperation with the Winston-Salem/Forsyth County public school system, the program offers free classes weekly to selected public school children in grades four, five and six. Conceived as a community service, the program, directed and taught by Sonja Tyven, is intended both to strengthen dance instruction in the public schools and to prepare promising in-state residents to qualify by audition to enter the professional program at the seventh-grade level.

Sonja Tyven, Ballet, Pointe/Variations, Director of Pre-Professional Program (1965)

Received her early dance training in New York City from Veceslov Swoboda, Maria Yurieva Swoboda and Igor Schwesoff. She appeared as a leading soloist with both Ballet Russe de Monte Carlo and with the New York City Ballet. Her performing has also included work in the Broadway musical theatre and in television. After a rewarding performing career, Ms. Tyven developed a successful ballet school in Phoenix, Arizona along with her husband, Robert Lindgren. During the 1976-77 season, Ms. Tyven served as Artistic Director of the Richmond Ballet in Virginia, where she played a significant role in developing that company's school and performing capabilities. Served as a consultant to the Ford Foundation Associate Director to North Carolina Dance Theatre for 1977-78 season. Master teacher for festivals and workshops.

High School Program

The core of the high school program is based on acquiring a foundation in dance techniques, ballet, modern and ethnic. These, as well as practical work in performance, constitute the major emphases of the arts program. The high school student must have reached at least twelve (12) years of age and be in the seventh (7th) grade to be admitted to the program. The student must also satisfactorily complete the course of study for high school graduation outlined on page 117.

College Program

Awarding of Bachelor of Fine Arts Degree and Diploma

The Bachelor of Fine Arts degree and Diploma are awarded on the basis of the attainment of professional standards as determined by the faculty of the School of Dance.

Bachelor of Fine Arts Degree Requirements for Ballet Majors

Classes in Pointe/Variations, Adagio, Ballet Technique, Modern Dance Technique, Character, Music for Dancers, Kinesiology, Dance History, Renaissance Dance, Baroque Dance, 20th Century Dance, Mime, Choreographic Styles and Performing. General Studies Requirements: General Studies 101, 102, 103; Human Anatomy & Physiology (one year); Modern Foreign Language (two years); Foundations of Values in the Humanities and the Arts (one year); World Art (one year); Nutrition; and General Studies Electives (3 credits).

Bachelor of Fine Arts Degree Requirements for Modern Dance Majors

Classes in Modern Dance Technique, Ballet Technique, Character, Composition, Repertory, Music for Dancers, Kinesiology, Dance History 20th Century Dance; presentation of a group or solo work of the student's own choreography, and performing. General Studies Requirements: General Studies 101, 102, 103; Human Anatomy & Physiology (one year); Modern Foreign Language (one year); Foundations of Values in the Humanities and the Arts (one year); World Art (one year); or The Arts in Context (one year); Nutrition; and General Studies Electives (10 credits).

It is recommended that students take the remainder of their general studies elective hours from the following groups of courses: Literature, Philosophy, History, Sociology and Math/Natural Science.

Arts Diploma

All dance courses for the Bachelor of Fine Arts degree with the exception of Kinesiology, are required for the diploma with the same performance and satisfactory completion levels expected. No general studies courses are required for the diploma. Electives may be taken if desired.



Requirements for a Bachelor of Fine Arts Degree in Ballet

First Year	Credit	Second Year	Credit	Third Year	Credit	Fourth Year	Credit
DAN 101, 102, 103		DAN 201, 202, 203		DAN 301, 302, 303		DAN 401, 402, 403	
Ballet Technique	9	Ballet Technique	9	Ballet Technique	9	Ballet Technique	9
DAN 104, 105, 106		DAN 204, 205, 206		DAN 311, 312, 313		DAN 411, 412, 413	
Modern Technique	3	Modern Technique	3	Pointe/Variations	3	Pointe/Variations	3
DAN 111, 112, 113		DAN 211, 212, 213		or		or	
Pointe/Variations	3	Pointe/Variations	3	DAN 314, 315, 316		DAN 414, 415, 416	
or		or		Men's Class	3	Men's Class	3
DAN 114, 115, 116		DAN 214, 215, 216		DAN 320 Character	2	DAN 420 Character	2
Men's Class	3	Men's Class	3	DAN 331, 332, 333 Adagio	3	DAN 431, 432 Adagio	2
DAN 132, 133 Adagio	2	DAN 231, 232, 233 Adagio	3	DAN 190 Kinesiology	2	DAN 365 Choreographic Styles	2
DAN 120 Character	2	DAN 220 Character	2	DAN 290 Advanced Kinesiology	2	DAN 267 Renaissance Dance	2
DAN 130 Technical Theatre	3	DAN 148 Mime	1	DAN 269 20th Century Dance	2	DAN 268 Baroque Dance	2
DAN 139 Production Crew	3	DAN 151, 152, 153		DAN 300 Performing	3	DAN 400 Performing	3
DAN 161, 162, 163		Fundamentals of Music	3	GES 124, 125, 126		SCI 210 Nutrition	3
Dance History Survey	6	DAN 200 Performing	3	World Art	6	General Studies Elective	3
DAN 100 Performing	3	GES 211, 212, 213		or Ges 121, 122, 123			31
GES 101, 102, 103		Foundations of Values		The Arts in Context		Total Credits for degree	160
Critical Perspectives	6	in the Humanities &		Foreign Language Elective	9	General Studies credits	48
SCI 221, 222, 223		the Arts	6		41	Arts Credits (Dance)	112
Human Anatomy		Foreign Language Elective	9				
and Physiology	6		42				
	46						

Requirements for a Bachelor of Fine Arts Degree in Modern Dance

First Year	Credit	Second Year	Credit	Third Year	Credit	Fourth Year	Credit
DAN 101, 102, 103 Modern Dance Technique	9	DAN 201, 202, 203 Modern Dance Technique	9	DAN 301, 302, 303 Modern Dance Technique	9	DAN 401, 402, 403 Modern Dance Technique	9
DAN 104, 105, 106 Ballet Technique	3	DAN 204, 205, 206 Ballet Technique	3	DAN 304, 305, 306 Ballet Technique	3	DAN 404, 405, 406 Ballet Technique	3
DAN 130 Technical Theatre	3	DAN 120 Character	2	DAN 220 Character	2	DAN 231, 232, 233 Adagio	3
DAN 139 Production Crew	3	DAN 271, 272, 273 Composition	6	DAN 131, 132, 133, Adagio	3	DAN 499, Senior Recital	6
DAN 161, 162, 163 Dance History Survey	6	DAN 181, 182, 183 Repertory	3	DAN 281, 282, 283 Repertory	3	DAN 381, 382, 383 Repertory	3
DAN 171, 172, 173 Composition	6	DAN 151, 152, 153 Fundamentals of Music	3	DAN 190 Kinesiology	2	SCI 210 Nutrition	3
GES 101, 102, 103 Critical Perspectives	6	GES 211, 212, 213 Foundations of Values in the Humanities & the Arts	6	DAN 290 Advanced Kinesiology	2	General Studies Elective	6
SCI 221, 222, 223 Human Anatomy and Physiology	6	Foreign Language Elective	9	DAN 269 20th Century Dance	2	Total Credits for Degree	157
	42		41	DAN 300 Performing	3	General Studies Credit	48
				GES 124, 125, 126 World Art or	6	Credits Dance	109
				GES 121, 122, 123 The Arts in Context			
				General Studies Elective	4		
					41		

Course Description

DAN 101, 102, 103; DAN 201, 202, 203;

DAN 301, 302, 303; DAN 401, 402, 403

Ballet Technique (Ballet Majors) (3 Credits per term)

Fundamentals of ballet technique and practice, including barre and center floor work.

DAN 101, 102, 103; DAN 201, 202, 203;

DAN 301, 302, 303; DAN 401, 402, 403

Modern Technique

(Modern Dance Majors) (3 Credits per Term)

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release.

DAN 104, 105, 106; DAN 204, 205, 206

DAN 304, 305, 306; DAN 404, 405, 406

Ballet Technique (Non-Majors) (1 Credit per Term)

Fundamentals of ballet technique and practice including barre and center floor work.

DAN 104, 105, 106; DAN 204, 205, 206;

DAN 304, 305, 306; DAN 404, 405, 406

Modern Technique (Non-Majors) (1 Credit per Term)

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release. Two years required for ballet majors; may be taken for elective credit third and fourth years.

DAN 100; 200; 300; 400

Performing (3 Credits per Year)

Students will be chosen for performances based on their ability by the Dean of Dance and a panel of faculty. They will appear in either workshops or public performances. Four years required for Ballet Majors; DAN 300 required for Modern Dance Majors. Pass/Fail grade.

DAN 111, 112, 113; DAN 211, 212, 213;

DAN 311, 312, 313; DAN 411, 412, 412

Pointe/Variations (1 Credit per Term)

Basic technique of ballet on pointes. Variations from classical ballets will be introduced to the student.



DAN 114, 115, 116; DAN 214, 215, 216;

DAN 314, 315, 316; DAN 414, 415, 416

Men's Class

(1 Credit per Term)

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

DAN 120; DAN 220, DAN 320; DAN 420

Character Dance

(2 Credits per Term)

Basic ethnic dance styles as used in dance performance. Offered only one term per year. Four terms required for Ballet Majors; two terms required for Modern Dance Majors.

DAN 130

Technical Theatre

(3 Credits)

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques. Offered in fall term.

DAN 139

Production Crew

(3 Credits)

Production crew assignments are undertaken by each student during the year. Each assignment is either as a member of a crew for a major production, a member of both the construction and running crews of a workshop production. Skills and knowledge gained in technical theatre classes are utilized in actual production duties. Register in spring term.

DAN 131, 132, 133; DAN 231, 232, 233

DAN 331, 332, 333; DAN 431, 432

Adagio (Pas de Deux)

(1 Credit per Term)

Basic technique of partnering in dance performances. Required 4 years for ballet majors. Modern majors required to take only one year.

DAN 148

Mime for Dancers

(1 Credit)

A study of the fundamentals of mime technique. Includes improvisation, illusion, mask and composition. Students explore such subjects as shape, group dynamics and pedestrian movement. Assignments are given in ensemble and solo form. Particular emphasis is placed on concentration and performance technique. Required for ballet majors; elective for modern majors.

DAN 151, 152, 153

Fundamentals of Music

(1 Credit per Term)

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

DAN 161, 162, 163

Dance History Survey

(2 Credits per Term)

Introduction of concepts of studying dance history: cultural context, chronology, etc. Overview of early dance history: Egypt, Greece, Rome, medieval, etc. Development of theatrical dance in Western Europe: ballet. Developments in twentieth century dance: American modern dance, European modern dance, modern ballet.

DAN 190

Introduction to Kinesiology

(2 Credits)

A study of the mechanics of the body to help the students apply their knowledge of anatomy to the moving dancer's body. Prerequisite: Human Anatomy and Physiology SCI 221, 222, 223.

DAN 290

Advanced Kinesiology

(2 Credits)

To develop further the study of body mechanics begun in Introduction to Kinesiology, body mechanics and analysis of movement, body conditioning.

DAN 170

Composition for Ballet Students (1 Credit per Term)

Ballet student will learn at first hand the principles of choreography, broadening the student's ability by learning to create dance. Through this course, the student will learn to improvise. He will create works which could be presented in a departmental workshop. Available for elective credit in the Ballet Curriculum.

DAN 171, 172, 173; DAN 271, 272, 273;

DAN 371, 372, 373; DAN 471, 472, 473

Dance Composition (2 Credits per Term)

Principles of techniques of choreography. Required for two years. Elective third and fourth years.

DAN 181, 182, 183; DAN 281, 282, 283;

DAN 381, 382, 383

Repertory (1 Credit per Term)

A study of works either by resident or guest choreographers from present and/or classic repertoire.

DAN 267

Renaissance Dance (2 Credits per Year)

Student will learn to perform dances of the Renaissance period; and will develop understanding of the history of the period as it relates to dance. The student will learn to use dance manuals from the period. Required for Ballet Majors, an elective for Modern majors. Prerequisite: Dance History Survey DAN 161, 162, 163.

DAN 264

Black Dance (2 Credits per Year)

Historical study of Black Dance as a part of and contributor to American theatrical dance, study of major Black dancers, e.g., Dunham, Ailey, etc. An elective. Prerequisite: Dance History Survey: DAN 161, 162, 163.

DAN 268

Baroque Dance (2 Credits per Year)

Student will learn to perform dances of the Baroque period; shall develop an understanding of the history of the period as it relates to dance and learn to use dance manuals of the period. Required for Ballet Majors, an elective for Modern Dance Majors. Prerequisite: Dance History Survey: DAN 161, 162, 163.

DAN 269

Twentieth Century Dance History (2 Credits per Year)

This course provides an in-depth study of selected topics in 20th century dance history. Required for Ballet and Modern Dance Majors. Prerequisite: Dance History Survey: DAN 161, 162, 163.

DAN 199, 299, 399

Directed Studies (3 Credits per Year)

Based on technical proficiency, students may be selected for special projects such as performing with the NCDT, modules or additional performances away from the school which would require additional work and time from the regular curriculum. No more than 3 credits per year. Pass/Fail grade. Prerequisite: Technical proficiency.

DAN 365

Choreographic Styles (2 Credits)

Course is designed to bridge the gap between dance history and technique class: discuss dance history and then in the same class perform a variation from the period. Requirement for Ballet Majors.

DAN 499

Senior Recital (2 Credits per Term)

All graduating seniors in modern dance are required to choreograph a work. Those designated for public performance on the senior recital program shall be juried by the dance faculty.

Dance professional affiliate

Robert Lindgren, Director
Salvatore Alello, Associate Director
J. Erik Hart, General Manager

North Carolina Dance Theater is a full-time professional touring dance company established with assistance from the Rockefeller Foundation in 1970. Created to establish a continuing dance presence and provide services to North Carolina, the Appalachian region, and the Southeast, DANCE THEATER has earned national recognition. The company has performed in more than 100 cities in 27 states, and has been acclaimed by dance critics from coast to coast.

The 15-member company performs classical and modern dance works representing a wide variety of styles and moods. Its performance repertoire includes works by such noted choreographers as George Balanchine and Alvin Ailey, as well as by emerging artists of exceptional ability. Many works have been created especially for the company.

North Carolina Dance Theater has participated in the Dance Touring Program of the National Endowment for the Arts since 1973, and its performance credits include appearances at the American Dance Festival, Spoleto Festival USA, and at the National Gallery of Art.



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SCHOOL OF DESIGN AND PRODUCTION

Recognizing the importance and place of designers and craftsmen as artists and artisans, the School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. Faculty and students design and build the sets, properties, costumes and lighting for the productions of the Schools of Dance, Drama and Music. Design problems and practical experience and responsibilities in touring large and small productions are given special emphasis and afford very unusual opportunities for undergraduates.

The instruction program equips graduates for positions in the professional theatre. Students receive classroom and studio instruction while carrying out service functions for the entire School. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Students gain experience in both conceptual and technical skills, and may concentrate in one of five areas: scenic, costume, light design, stage management, and technical production.

Approximately 20,000 square feet of space is allocated for paint, welding and metal, electrical, properties, plastic, carpentry and costume shops. In

addition to general classroom space, there are design, drafting, drawing, sculpture and ceramics studios and scenery, property and costume storage spaces.

The program is open primarily to college students; however, gifted high school students may be admitted. Students "audition" through the presentation of a portfolio and/or an interview. Evidence of candidacy may include letters of recommendation, resumes of experience and examples of work such as sketchbooks, lighting plots, prompt scripts, etc. Students may pursue either the Bachelor of Fine Arts degree or the Arts Diploma.

Scholarships and financial aid are available.

Television, Film and Recording Services and Studios

NCSA's primary mission is the preparation of young performing artists for professional careers. With this in mind, the media services unit was established to insure that developing performers have some experience and training before the "electronic audience" which, in all probability, will be a major employer. Beyond this training function, the department produces broadcast and recorded material of a wide variety either independently or in tandem with larger outside production teams. Both artistic and

Design and Production

public service ends are served. The unit exists as an arm of the School's central administration and is not intended to become a degree granting program.

The "in house" video equipment includes recording and editing facilities for both color and black and white. The sound studio is "state of the art" with a primary emphasis on the recording of concerts and recitals for FM broadcast.

High School Visual Arts

The program in Visual Arts is limited to high school sophomores, juniors and seniors. It is an exploratory program in visual communication designed to train students in the skills and tools of the visual arts in preparation for advanced study. The program includes instruction and practice in graphics, two-dimensional design, sculpture, crafts and photography.

Presentation of a portfolio is a prerequisite for admission. In addition to the arts concentration, students must complete the customary academic requirements for a state-approved high school diploma.





Carolina Scenic Studios, Inc.

In response to many requests for design assistance and the actual production of theatre sets, costumes, and properties, Carolina Scenic Studios was established as a professional affiliate to the School of Design and Production. As a separately incorporated non-profit entity, the organization operates apart from the School. This is the only technical theatre resource of its kind in the region. Its purpose is to provide needed services while becoming an outlet for a wider variety of professional experience for the faculty, advanced students, and recent graduates.

Board of Directors

Edwin E. Bouldin, Jr., Winston-Salem, N.C.

George M. Green, Winston-Salem, N.C.

Scott Templin, Winston-Salem, N.C.

John A. Sneden, Jr., Winston-Salem, N.C.

Martin Sokoloff, Winston-Salem, N.C.

Gary Hugh Strickland, Winston-Salem, N.C.

Design and Production professional affiliate

John A. Sneden, Dean of the School of Design and Production (1970)

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College. Designer, Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina Summer Music Theatre. Designer, the Cape Playhouse, Dennis, Mass. Board of Directors, Carolina Scenic Studios, Inc. Head of Design, North Carolina Shakespeare Festival Company, High Point, N.C.

Scott W. Templin, Assistant to the Dean, Sound Design, Drafting, Lighting (1973)

B.A., University of California at Santa Barbara (Theatre Technology and Design); M.F.A., California Institute of the Arts, studied design with James Heart Sterns. Costume shop manager at UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973. Designed lighting and sound systems for Disneyland, Anaheim, California.

Margaret H. Pope, Administrative Secretary (1970)

Elesa B. Hurley, Secretary (1980)

Susan M. Alkens, Costume Shop Manager; Costume Construction (1974)

B.F.A., Syracuse University, with additional graduate study. Member, Syracuse University chapter Phi Kappa Phi national honorary society. Head costume draper for the NC Shakespeare Festival and the Festival Stage Company.

Michael Avedon, Photography (1976)

B.A., Fordham University. Photography credits include: Life, Harpers Bazaar, Show, After Dark, Dance Magazine, album

covers for recording artists, and major ballet companies. Designed costumes for "Rapsodie Espagnole" for George Balanchine and the New York City Ballet's Ravel Festival at the Lincoln Center.

Joseph Blankinship, Film & TV Program Coordinator-Technical Director (1977)

B.A., Temple University. Graduate of Cinema Institute. Production manager, University of Pennsylvania, AV Center 1976-77. Film and video production work for commercial and public broadcast stations.

Andrew D. Carson, Assistant Technical Director, Stagecraft, Production Management (1980)

B.F.A., East Carolina University, Greenville, N.C., M.F.A., Yale University School of Drama. Technical Director, Yale Repertory Theatre Tour, 1978, Brunswick Music Theatre, 1979, Philadelphia Drama Guild, 1979-80, North Carolina Shakespeare Festival, 1980.

Martha Dunigan, Visual Arts; Sculpture, Ceramics (1974)

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Work Shop, New York. Exhibiting member: Piedmont Crafts, Inc.; Five Winston-Salem Printmakers. Works shown in juried and members exhibitions of Provincetown Art Assn., Mass.; SECCA, Winston-Salem; many group shows throughout south-east. Represented in collections of Wachovia Bank & Trust Co., Wake Forest English Department, Jackson Library UNC-G, and numerous private collections. On teaching staff of Truro Center for the Arts, Truro, Mass.

Clyde Fowler, Jr., *Director of Visual Arts; Drawing (1975)*

B.F.A., Virginia Commonwealth University; studied drawing at the National Academy of Fine Arts, N.Y. Represented in the 40th Annual NC Artists Exhibition, NC Museum of Art, Raleigh, NC. Represented in the NC Symphony invitational Exhibition, Raleigh, Chapel Hill, Greensboro. Studied Drawing at Art Students League, New York City.

Leonard Harman, *Scenic Artist, Design, Scene Painting, Drawing (1981)*

B.A. Towson State College, M.A. University of Iowa, M.F.A. University of Wisconsin-Madison. Scenic Artist, Kansas City Starlight Theatre; Designer, Scenic Artists, Music Theatre of Wichita; Designer-Technical Director, Music Fair Enterprises, New York.

Terry Kester, *Director of Stage Management (1980)*

B.A. William & Mary; M.F.A. Penn State University; Director, Smithsonian Institution *The Revue in America*, Hayloft Dinner Theatre, New Playwrights Theatre; Production Manager, Wolf Trap Center for Performing Arts; Stage Manager, Arena Stage, Theatre of the Living Arts, Festival Theatre Pennsylvania. Virginia Museum Theatre.

Mark Plolo, *Director of Costuming; Costume and Scene Design (1972)*

B.F.A. with honors, Carnegie-Mellon University. Designer N.E.T. Biography series, Pittsburgh Playhouse, Great Lakes Shakespeare Festival. Guest Designer, Wake Forest University. Resident Designer N.C. Shakespeare Festival. Recipient of the Elizabeth Kimberly Design Award, and as an author, the Eugene O'Neill Award for Best Musical Production 1973, and the B.M.I. Award for Best Collegiate Musical 1970.

David Ramsey, *Technical Director, Technical Direction, Furniture (1979)*

B.S., Plymouth State College (NH), M.F.A., University of North Carolina at Greensboro. Technical Director, Indiana Repertory Theatre 1977-79, American Stage Festival, N.H., 1978, Berkshire Theatre Festival, 1979-80.

Christine Turbitt, *Costume History, Costume Construction (1974)*

B.A., University of California, Berkeley; M.F.A., University of California, Irvine, 1974. Has designed costumes for the University Dance Theatre in Repertory (Berkeley, Calif.), N.C. Dance Theatre, and The N.C. Theatre Ensemble, and has worked several seasons at the Santa Fe Opera and the N.C. Shakespeare Festival.

Michael Orrls Watson, *Director of Lighting; Lighting Design, Stage Management (1976)*

B.S., College of William & Mary, Stanford University. Resident Lighting and Sound Designer: Repertory Company of the Virginia Museum Theatre. Lighting Designer: "The Many Faces of Love" (National Tour with Hume Cronyn & Jessica Tandy); "P.S. Your Cat is Dead" (Off Broadway); Indiana Repertory Theatre; Nancy Spanier Dance Theatre of Colorado; Viola Farber Dance Company; Brunswick Music Theatre; New York Dance Collective; The Louisville Ballet; Circle Repertory Theatre; Here and Now Films, Inc.; Arizona Opera Company; Alliance Theatre Company, North Carolina Shakespeare Festival; Festival Stage Company; Lighting Consultant: Harlequin Dinner Theatre, Atlanta, Georgia; The Common Glory, Williamsburg, Virginia. Stage Manager: Viola Farber Dance Company; Stanford Repertory Theatre; New York Dance Collective.

Design and Production faculty

Stephen Silet-Zelinske, *Staff Designer; Scene Design, Scenic Arts, Color and Design (1977)*

B.A., M.F.A., University of Wisconsin, Universities Freiburg, Munich, Heidelberg. Assistant scene designer, Birmingham Civic Opera, WHA-TV; State Opera Munich; Anna Nassil Dance Theatre; scene design/costume design, Madison Civic Rept.; dance and theatre teaching assistant, University of Wisconsin.

Bland Wade, *Staff Intern (1981)*

B.F.A. North Carolina School of the Arts.

Craig LaVenture, *Staff Intern (1980)*

B.F.A., Central Missouri State University

Visiting Artists and Guest Faculty for 1980-81

Joan Arhelger

Nananne Porcher

Michael Auberjonois

David Potts

Jeff Davis

Lawrence Ropp

Jim Hobbs

Jerry Sherk

Rachel Keebler

Admission to the Program

The program is open to college students who wish to concentrate in scene design, costume design, lighting design, technical production, or stage management. Gifted high school students may also be admitted to the program.

Design and production applicants should present a portfolio of previous work. The portfolio should include any or all of the applicant's designs, photographs of completed sets and costumes, technical

drawings, charts, production books, art work of all types including drawing, pure design, rendering and theatrical or nontheatrical three-dimensional work. A personal interview is required. Those applicants planning a major in technical production or stage management who are unable to present a portfolio will be evaluated for admission on the basis of the personal interview.



Sanford Scholarship Competition

Sanford Scholarship Competition, Friday, January 29, 1982 (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

Audition Dates

The School of Design and Production has a rolling admissions policy; but, because there is a limit to the number of new students accepted in any given year, applicants are urged to audition early.

Auditions will be held at the North Carolina School of the Arts on the following dates during the 1981-82 school year.

December 4, January 15, February 12, March 5, March 26, April 23, May 14.

Students who, because of extenuating circumstances, are unable to attend the regularly scheduled audition date indicated above, may, on occasion, be granted a special interview.

League of Professional Theatre Training Programs

The North Carolina School of the Arts is a member of the League of Professional Theatre Training Programs. The League coordinates audition schedules of eleven of the nation's major theatre schools,

providing students with the opportunity to audition for more than one school. For further information on League members and coordinated audition dates, please write:

League of Professional Theatre Training Programs
Att'n: Sharon Jensen
1860 Broadway
New York, NY 10023

Continuance in the Program

To remain in the program, the student must maintain a cumulative 2.0 average in both general studies and arts courses through the first year, and in the following years, an average of 2.0 in general studies courses and 2.5 in arts courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Grading System

Indication of student achievement is provided by the following grades and assigned quality points:

A (4.0)	Excellent
B (3.0)	Good
C (2.0)	Average
D (1.0)	Poor
F (0.0)	Failing
I	Incomplete

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit will be given. A transfer student must spend a minimum of two years at the School to qualify for the Bachelor of Fine Arts degree in Design and Production.

Supplies and Materials

Students are personally responsible for obtaining their own supplies and equipment for classes and crew, i.e., drafting equipment, shop hand tools, drawing and design supplies, as well as required (or recommended) textbooks for courses. Expenditures will be heaviest during the first year, as students make major investments that they will use for the rest of their professional careers. Students not already owning some of the major equipment and supplies needed should be prepared to spend between \$300 and \$500 during the early part of their first year.

Apprenticeship

Students in their fourth year may, with the permission of the Dean and approval of the faculty, receive credit for one or two terms of arts courses for

apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

Bachelor of Fine Arts Degree Requirements

36 credit hours of general studies courses (must include GES 101, 102, 103, 131, 132, 133, 134, 135, 136, 211, 212, and 213).

120-137 credits in design and production courses (must include 48 credit hours in production).

Each candidate for the degree is required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

Arts Diploma Requirements

All design and production courses for the Bachelor of Fine Arts degree are required for the Arts Diploma, as well as successful completion of GES 131, 132, 133, 134, 135, 136. Additional general studies course may be taken, but are not required. 120-137 credits in design and production courses must include 48 credit hours in production. Each candidate for the Arts Diploma is required to make a formal portfolio presentation to the entire faculty during the last term of the senior year in order to graduate.

Course of Study

Each student may elect a course of study in one of the following five options:

- Scene Design
- Costume Design
- Lighting Design
- Technical Production
- Stage Management

The student's total program is divided into a three-phase sequence:

Phase I—The Foundation

Normally, a one-year program of basic preparatory courses. Students must successfully complete all courses in this phase before being allowed to advance to Phase II.

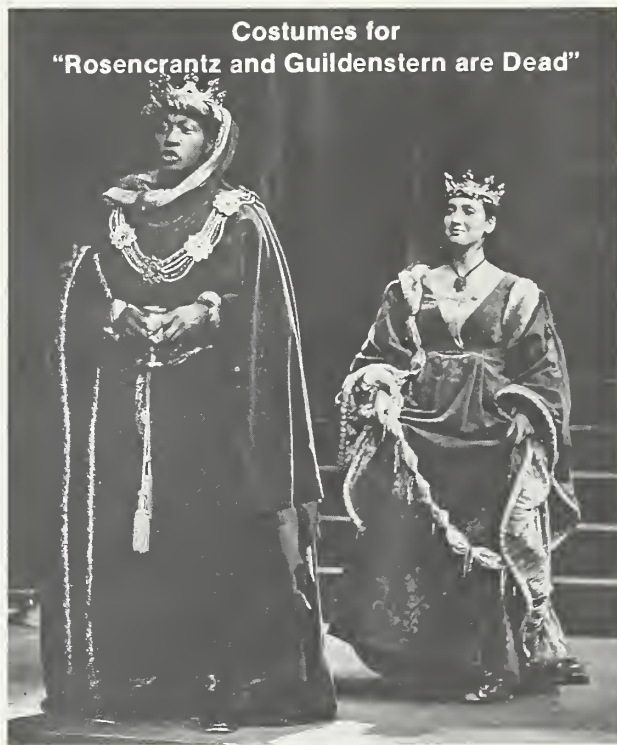
Phase II—Concentrated Study

Normally, a two-year program of courses which makes up the core curriculum of the student's declared area of major interest. Students must successfully complete all courses in this phase before being allowed to advance into Phase III.

Phase III The Pre-Professional Year

In this final year of the program, students, with the advice and approval of their faculty advisor and the Dean, will develop individualized curricula based on their particular needs and interests. This may include

advanced seminars, tutorials, contract courses, increased production involvement, or internships either on-campus or off-campus.



Design and Production

Costume Design Option—Minimum Requirements Minimum Total Credits: 160

PHASE I (Year One):	Term 1	Term 2	Term 3
DEP 151, 152, 153 Color & Design	2	2	2
DEP 154, 155, 156 Three Dimensional Design	2	2	2
DEP 161, 162, 163 Drawing	2	2	2
DEP 221, 222, 223 Costume Construction	2	2	2
GES 101, 102, 103 Critical Perspectives I	2	2	2
GES 124, 125, 126 World Art	2	2	2
GES 131, 132, 133 World Theatre	2	2	2
Total Credits Required in Phase I:	42		



PHASE II (Year Two):	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 141 Drafting	2		
DEP 110, 130 Fundamentals		1	1
DEP 171, 172, 173 Costume History	2	2	2
DEP 261, 262, 263 Costume Design	2	2	2
DEP 264, 265, 266 Life Drawing	1	1	1
DEP 321, 322, 323 Costume Construction	2	2	2
GES 134, 135, 136 World Theatre	2	2	2

PHASE II (Year Three):	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 231, 232, 232 Lighting Design or			
DEP 251, 252, 253 Scene Design	2	2	2
DEP 364, 365, 366 Life Drawing	1	1	1
DEP 368 Costume Design Seminar	2	2	2
DEP 421, 422, 423 Costume Construction	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2
General Studies Electives*	2	2	2
Total Credits Required in Phase II:	88		

PHASE III (Year Four):	Term 1	Term 2	Term 3
DEP 468 Costume Design Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8
Total Credits Required in Phase III:	90		

*NOTE: with faculty advisor approval.

Lighting Design Option—Minimum Requirements Minimum Total Credits: 164

PHASE I (Year One):	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 141 Drafting	2		
DEP 151, 152, 153 Color & Design	2	2	2
DEP 161, 162 Drawing		2	2
DEP 231, 232, 233 Lighting Design	2	2	2
GES 101, 102, 103 Critical Perspectives I	2	2	2
GES 131, 132, 133 World Theatre	2	2	2

Total Credits Required In Phase I: 42



PHASE II (Year Two):	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 110, 120 Fundamentals	1	1	
DEP 174, 175, 176 History of Decor	2	2	2
DEP 181, 182, 183 Sound & Electronics	2	2	2
DEP 338 Lighting Design Seminar	2	2	2
GES 134, 135, 136 World Theatre	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2

PHASE II (Year Three):	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 157 Scene Design for Non-Majors	2		
DEP 167 Costume Design for Non-Majors		2	
DEP 217, 218, 219 Stagecraft	2	2	2
DEP 438 Lighting Design Seminar	2	2	2
DEP Electives*	2	2	4
General Studies Electives*	4	4	4

Total Credits Required In Phase II: 90

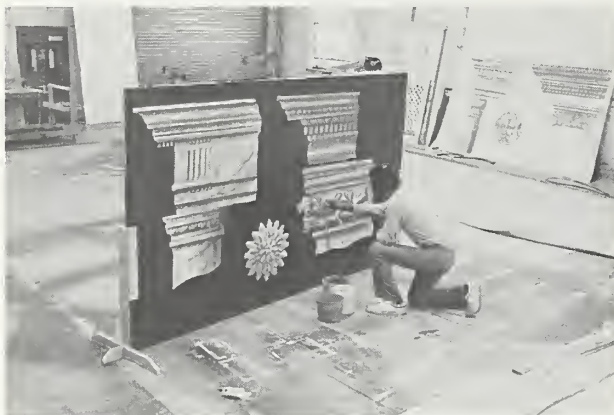
PHASE III (Year Four):	Term 1	Term 2	Term 3
DEP 499 Senior Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8

Total Credits Required In Phase III: 30

*NOTE: with faculty advisor approval.

Scene Design Option—Minimum Requirements Minimum Total Credits: 162

PHASE I (Year One):	Term 1	Term 2	Term 3
DEP 141 Drafting	2		
DEP 151, 152, 153 Color & Design	2	2	2
DEP 154, 155, 156 Three Dimensional Design	2	2	2
DEP 161, 162, 163 Drawing	2	2	2
DEP 254, 255 Rendering		2	2
GES 101, 102, 103 Critical Perspectives I	2	2	2
GES 124, 125, 126 World Art	2	2	2
GES 131, 132, 133 World Theatre	2	2	2
Total Credits Required In Phase I:	42		



PHASE II (Year Two):	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 110, 120, 130 Fundamentals	1	1	1
DEP 174, 175, 176 History of Decor	2	2	2
DEP 211, 212, 213 Scene Painting	1	1	1
DEP 251, 252, 253 Scene Design	2	2	2
DEP 264, 265, 266 Life Drawing	1	1	1
DEP 354, 355, 356 Rendering	1	1	1
GES 134, 135, 136 World Theatre	2	2	2

PHASE II (Year Three):	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 217, 218, 219 Stagecraft	2	2	2
DEP 231, 232, 233 Lighting Design or			
DEP 261, 262, 263 Costume Design	2	2	2
DEP 311, 312, 313 Scene Painting	1	1	1
DEP 358 Scene Design Seminar	2	2	2
DEP 454, 455, 456 Rendering	1	1	1
GES 211, 212, 213 Foundations of Values	2	2	2
General Studies Electives*	2	2	2
Total Credits Required In Phase II:	90		

PHASE III (Year Four):	Term 1	Term 2	Term 3
DEP 458 Scene Design Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8
Total Credits Required In Phase III:	30		

*NOTE: with faculty advisor approval.

Stage Management Option—Minimum Requirements

Minimum Total Credits: 160

PHASE I (Year One):

	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 120, 130 Costume, Lighting Fundamentals		1	1
DEP 141 Drafting	2		
DEP 191, 192, 193 Stage Management I	2	2	2
DEP 217, 218, 219 Stagecraft	2	2	2
GES 101, 102, 103 Critical Perspectives I	2	2	2
GES 131, 132, 133 World Theatre	2	2	2

Total Credits Required in Phase I: 40



PHASE II (Year Two):

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 181, 182, 183 Sound & Electronics	2	2	2
DEP 231, 232, 233 Lighting Design	2	2	2
DEP 291, 292, 293 Performance Problems	2	2	2
GES 134, 135, 136 World Theatre	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2

PHASE II (Year Three):

	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 157, 167 Scene, Costume Design for Non-Majors		2	2
DEP 240 Production Management	2		
DEP 391, 392, 393 Stage Management II	2	2	2
DEP Electives*	4	4	4
General Studies Electives*	4	4	4

Total Credits Required in Phase II: 90

PHASE III (Year Four):

	Term 1	Term 2	Term 3
DEP 498 Senior Stage Management Seminar	2	2	2
DEP 400 and DEP Electives *	8	8	8

Total Credits Required in Phase III: 30

*NOTE: with faculty advisor approval.

Costumes and staging for "The Robber Bridegroom"

Design and Production

Technical Production Option—Minimum Requirements Minimum Total Credits: 166

PHASE I (Year One):	Term 1	Term 2	Term 3
DEP 100 Production	6	6	6
DEP 141 Drafting	2		
DEP 215, 216 Welding		2	2
DEP 217, 218, 219 Stagecraft	2	2	2
GES 101, 102, 103 Critical Perspectives I	2	2	2
GES 131, 132, 133 World Theatre	2	2	2
Total Credits Required In Phase I:	42		



PHASE II (Year Two):	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 120, 130 Fundamentals	1		
DEP 315, 316 Theatrical Engineering		2	2
DEP 417, 418 Advanced Stagecraft	2	2	
DEP Electives*	4	4	4
GES 134, 135, 136 World Theatre	2	2	2
GES 211, 212, 213 Foundations of Values	2	2	2

PHASE II (Year Three):	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 137, 157, 167 Scene, Costume, Lighting Design for Non-Majors	2	2	2
DEP 174, 175, 176 History of Decor	2	2	2
DEP 240 Production Management	2		
DEP 317, 318, 319 Technical Direction	2	2	2
DEP Electives*		2	2
General Studies Electives*	4	4	4
Total Credits Required In Phase II:	94		

PHASE III (Year Four):	Term 1	Term 2	Term 3
DEP 499 Senior Seminar	2	2	2
DEP 400 and DEP Electives*	8	8	8
Total Credits Required In Phase III:	30		

*NOTE: with faculty advisor approval.

Course Descriptions

DEP 100, 200, 300, 400 Production (4-8 Credits Each Term)

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to insure broad exposure and experience for the individual. Advanced students will be assigned to the areas of their major concentration.

DEP 101 Theatre Introduction (2 Credits Each Term)

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

DEP 110 Scenery Fundamentals (1 Credit Each Term)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures.

DEP 120 Costume Fundamentals (1 Credit Each Term)

An introduction in sewing for the stage, including shop procedures, organization and basic techniques of pinning, marking, cutting, machine and hand sewing.

DEP 130 Lighting Fundamentals (1 Credit Each Term)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures.

DEP 137 Lighting Design for

Non-Majors (2 Credits Each Term)

An introduction and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage.

DEP 141, 142 Drafting for the Theatre (2 Credits Each Term)

Intensive instruction in drafting for the theatre, including floor plans, construction elevations, isometric projections and mechanical perspective drawing.

DEP 151, 152, 153 Basic Design (2 Credits Each Term)

An investigation of the basic principles of two-dimensional art and

graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

DEP 154, 155, 156 Three Dimensional

Design & Sculpture (2 Credits Each Term)

The study of three dimensional design and sculpture for the theatrical designer. Sculptural problems will be explored using various media—clay, wire, paper, wood.

DEP 157 Scene Design for

Non-Majors (2 Credits Each Term)

An introduction to and survey of the principles of scene design for the nondesigner, focusing on the process of theatrical design as influenced by the western physical stage.

DEP 161, 162, 163 Drawing (2 Credits Each Term)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective and the human form.

DEP 167 Costume Design for

Non-Majors (2 Credits Each Term)

An introduction to and survey of the principles of costume design for the nondesigner as related to history and theatrical productions, including drama, dance and opera.

DEP 171, 172, 173 Costume History (2 Credits Each Term)

A survey of fashion and costuming throughout the world from ancient times to the present.

DEP 174, 175, 176 History of Decor (2 Credits Each Term)

A survey of decor, ornamentation, interior design and furnishings from ancient times to the present, with special emphasis on their adaptation and application for stage use.

DEP 181, 182, 183 Sound and

Electronics (2 Credits Each Term)

Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.

DEP 191, 192, 193 Stage Management I

(2 Credits Each Term)

An introduction to the fundamentals of stage management, as related to current productions, as well as professional union requirements. The basic techniques of the stage manager are presented, including the prompt book, rehearsal and performance procedures.

DEP 199, 299, 399, 499 Tutorials and

Contracts

(Credits To Be Announced)

Credit is given for apprenticeships and tutorials originated by the student, with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.

DEP 210 Stage Properties

(2 Credits Each Term)

A study of basic procedures, techniques and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery and set dressing.

DEP 211, 212, 213

DEP 311, 312, 313

DEP 411, 412, 413 Scene Painting

(1 Credit Each Term)

Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.

DEP 215, 216 Welding

(1 Credit Each Term)

Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging, oxy-acetylene and arc welding.

DEP 217, 218, 219 Stagecraft

(2 Credits Each Term)

A course emphasizing the solving of problems in theatrical construction. Old solutions are challenged, proven or disproven and new and creative approaches to problems are developed.

DEP 221, 222, 223 Costume

Construction

(2 Credits Each Term)

A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.

DEP 231, 232, 233 Lighting Design

(2 Credits Each Term)

Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.

DEP 240 Technical Production

Management

(2 Credits Each Term)

An investigation into the structure of theatre administration and personnel management as it relates to technical theatre and the Technical Director.

DEP 241, 242, 243 Furniture and

Woodworking

(2 Credits Each Term)

Practical study of the construction, upholstery, repair, and re-finishing of furniture for the stage, and the art of fine woodworking.

DEP 251, 252, 253 Scene Design

(2 Credits Each Term)

Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume and color, progressing to final projects including complex production schemes and an understanding of period and styles of production.

DEP 254, 255, 256

DEP 354, 355, 356

DEP 454, 455, 456 Rendering

(1 Credit Each Term)

A study of rendering techniques and model making for the scene designer with emphasis on the various media available and modes of presentation desirable.

DEP 261, 262, 263 Costume Design (2 Credits Each Term)

An examination of the fundamental techniques of costume design through a series of historical and problem oriented projects. Emphasis will be placed on imagination, problem solving and growth in both rendering and presentation of work.

DEP 264, 265, 266

DEP 364, 365, 366

DEP 464, 465, 466 Life Drawing (1 Credit Each Term)

A detailed workshop in drawing and rendering skills for the costume designer. Emphasis will be placed on figure drawing, style, painting and drawing techniques and imaginative and creative approaches.

DEP 281, 282, 283 Sound Design for the Theatre (2 Credits Each Term)

The application of the principles of sound and sound design for the theatre. Students will work on individual projects. Prerequisites: DEP 181, 182, 183.

DEP 291, 292, 293 Performance Problems (2 Credits Each Term)

A course designed specifically for stage managers, to increase their awareness of the training of, and problems faced by performers and directors as they relate to the functions and duties of the stage manager.

DEP 310 Computer in the Theatre (2 Credits Each Term)

A practical study of the use of the computer in the modern theatre, ranging from bookkeeping to visual aids in the design process.

DEP 315, 316 Engineering for Scenic Construction (2 Credits Each Term)

A study of structural problems in scenic construction, strengths of materials, structural models, mathematical problem solving.

DEP 317, 318, 319 Technical Direction (2 Credits Each Term)

A more specific examination of theatre technology including the

role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.

DEP 321, 322, 323

DEP 421, 422, 423 Advanced Costume Construction (2 Credits Each Term)

Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry and wig styling.

DEP 338, 438 Lighting Design Seminar (2 Credits Each Term)

A seminar on design theories and application to different productions and theatre styles. Consideration is also given to projection equipment, control systems and new developments in the field of lighting and illumination.

DEP 358, 458 Scene Design Seminar (2 Credits Each Term)

A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.

DEP 368, 468 Costume Design Seminar (2 Credits Each Term)

A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.

DEP 391, 392, 393 Advanced Stage Management (2 Credits Each Term)

Investigation into the responsibilities and problems of Company and Tour Management, finances and bookkeeping; relationship of stage managers with IATSE, AGMA, AFTRA, etc.

DEP 417, 418 Advanced Stagecraft (2 Credits Each Term)

A continuation of Stagecraft (217, 218, 219), with special emphasis on new methods and the latest technology.

DEP 498 Stage Management Seminar (2 Credits Each Term)

Group discussion and individual projects, relating to current productions, for the Senior stage management student.



High School Visual Arts Program

An exploratory program which deals with visual communication and includes instruction and practice in drawing, graphics, color theory, two-dimensional design, sculpture, ceramics, and photography. These courses are supplemented by survey classes in Art History, tracing the visual arts from prehistory to contemporary philosophies. Studio assignments introduce the student to a variety of media and will also question the nature of the creative process and art objects. This is achieved through a carefully planned arts curriculum emphasizing a discipline which promotes intellectual, aesthetic, and emotional growth. The Visual Arts faculty also realizes and stresses the importance of the academic program as an integral part of each student's education. All art assignments are scheduled to allow ample time for academic studies.

Admission to the Program

This program is designed for high school sophomores, juniors, and seniors who have artistic interest, dedication, and enthusiasm which they wish to pursue in a structured course of study. The presentation of a portfolio (5-10 pieces of work) and an interview are prerequisites for admission. Although many students have had previous art training, this is not a requirement. Final decisions

concerning admission are based on the artistic potential of each applicant, letters of recommendation, and a high school transcript.

Continuance in the Program

To remain in the Visual Arts Program, the student must maintain a 3.0 average in studio arts classes and an average of 2.0 in the general studies courses. Failure to meet this requirement will result in a one term probation period in which the student must attain a 3.0 average in each studio art class to continue in the program. Students are evaluated by the faculty each term and are invited to continue only so long as they demonstrate substantial growth toward artistic excellence.

Visual Arts

Artist-in-Residence Program

The North Carolina School of the Arts is co-sponsoring a new concept with an Artist-in-Residence Program. This program, funded by a grant from the Rockefeller Foundation, is designed to bring national and regional artists of exceptional talent to Winston-Salem to interact with a leading performing arts school (NCSA), a major private university (Wake Forest University), and a regional exhibition center (Southeastern Center for Contemporary Art).

Approximately 30 artists will work with the three institutions each year of this program. The visiting

artists will have exhibitions, give lectures and demonstrations, and teach in the art departments.

Sanford Scholarship Competition

Sanford Scholarship Competition, Friday, January 29, 1982, (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music

Audition Dates

Auditions will be held at the North Carolina School of the Arts on the following dates:

December 4, January 15, February 12, March 5, 26, April 23, May 14. After May 14, interviews will be held by individual appointment.

High School Diploma

The State of North Carolina high school diploma with special concentration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation. See page 117 for total credits required for high school graduation.

First Year Program (2 Units Per Year)

Each term students will normally have two two-hour art studio classes each day, which will include drawing, the fundamentals

of design and color, sculpture and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

Second Year Program (2 Units Per Year)

Daily art studio classes will continue on an advanced level, with the addition of art history, and design classes which will stress graphics, printmaking and painting.

Third Year Program (2 Units Per Year)

Having successfully completed the first two years of core art classes, students will be allowed to elect their studio classes from the advanced offerings in Visual Arts and also from the various theatrical design classes offered in the Design and Production program.

Course Offerings

VIA 011, 012, 013 Drawing

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

VIA 014, 015, 016 Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden his understanding of the concepts, potentialities and processes involved in drawing.

VIA 021, 022, 023 Design

An introduction to the elements of design with focus on the application of these elements in many media including two- and three-dimensional projects (but excluding sculpture).

VIA 024, 025, 026 Advanced Design

A continuation of beginning design with focus on the application of design elements in painting, graphics, printmaking and three-dimensional projects in fibers.

VIA 031, 032, 033 Sculpture and Ceramics

The first year is devoted to problems in three-dimensional design (first term) using paper, cardboard, string, etc., leading into an introduction to sculpture (second term) using cardboard, plaster, wood, and other sculpture media. Third term is devoted to ceramics, doing handbuilding, beginning wheelwork, glazing and firing.

VIA 034, 035, 036 Advanced Sculpture and Ceramics

A continuation of introductory ceramics with a concentration on wheelwork and advanced problems in handbuilding. Students assume many responsibilities for firing the kilns and mixing glazes. Second term is devoted to exploring new sculptural problems and ideas, using a variety of media, both traditional and experimental. Figure modeling from a live model is offered second and third terms in addition to a third term of ceramics where the student continues with advanced studio problems.

VIA 044, 045, 046 Art History

A historical survey of the development of painting, sculpture and architecture from ancient times to the 20th century as a manifestation of the cultural evolution of the Western World.

VIA 120 Introduction to Photography

An examination of the principles of black and white photography including the aesthetic balance of light and shadow with emphasis on image message and control. This course is available to advanced students in the visual arts program. Michael Avedon

Summer Session

The curriculum for this five-week program is designed to train talented students in the skills and tools of visual communication. Studio classes are carefully planned to explore the mechanical, philosophical, and intellectual aspects of the art

experience in terms of the individuality of each student. Written and verbal critiques are given by the faculty to help each young artist more fully realize the potential of his or her creative abilities. Students completing the program will qualify for high school or beginning college credit.





Helen Hayes accepts a Doctor of Fine Arts degree from NCSA

The fundamental aim of the School of Drama is to train students to be exciting, experienced, technically accomplished professional actors.

The course is an exciting one in which the international faculty set rigorous, reasonable standards. The course is a full four years of developmental training in which most major areas of western drama are dealt with.

The freshman year helps the student in determining what makes an actor, beginning with creative and technical examination of the craft. The sophomore and junior years adopt a thematic approach. In each term a certain area of drama is studied in voice, movement, period and style, fights, dances, culminating daily in a rehearsal of a play of the period. In order to develop the imaginative and technical resources of the student actor, special skills such as mime and mask work, are also studied.

The final year of the course is regarded as "company" work, in which the skills of working as an ensemble and an encouragement to artistic independence are developed. Senior students play a season of repertory in the school's deMille Theatre and tour the Northeastern United States for approximately six weeks.

The emphasis in the school is on a progressive coherent programme, stressing unity and ensemble work, technical competence, adventurous creativity and professional responsibility.



Euripides' "Helen" presented as a workshop during the week the doctoral award was dedicated to Miss Hayes.

Malcolm Morrison, *Dean of the School of Drama* (1976)

Artistic Director, North Carolina Shakespeare Festival. Diploma of Rose Bruford College, England. Diploma in Mime and Stage Movement, Theatre on the Balustrade, Prague. Associate of the Drama Board of Great Britain. Certificate of the International Phonetics Association. Formerly Resident Director at Rose Bruford College, England, Lecturer at University of London and City Literary Institute, London. Director and teacher Meadowbrook Theatre, Michigan. Director in Regional Repertory Theatres and in London. Masterclasses, directing and teaching in Moscow, Prague, Jamaica, Eire, Malta, Canada and Australia. Author of "Clear Speech." Revising Editor for Clifford Turner's "Voice and Speech in the Theatre." Contributor to many journals on acting and theatre speech. Member of the National Theatre Association.

Patricia Harmeson, *Administrative Secretary* (1977)
B.S., University of North Carolina at Greensboro.

Lesley Hunt, *Assistant Dean* (1976); *Coordinator of Voice and Speech Instruction, Speech* (1968)

Graduate of Rose Bruford College, England. Performed On Broadway, Off Broadway, and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women," Appeared in London's West End and on BBC Television as well as on NBC Hallmark Hall of Fame productions in New York. NCSA faculty productions "Luv," "The Prime of Miss Jean Brodie," "The Lesson," "Dear Liar" and "I'm Herbert" with Contemporary Performance Ensemble. Appearances with Festival Stage Company and The North Carolina Shakespeare Company. Senior faculty member.

Robert Francesconi, *Acting, Improvisation, Mime, Director* (1978)

B.A., M.A., Humboldt State University. Performed throughout the United States with Menagerie Mime Theatre. Teacher and performer at the International Mime Festival and Institute, 1974. Teacher and performer with the Grand Comedy Festival. Conducted master classes in creative drama, mime and clowning. Instructor of Acting and Theatre Arts at Humboldt State University and Columbia College.

Johanna Morrison, *Voice and Speech* (1976)

Associate of Drama Board of Britain. Associate London Academy of Music. Victoria University of Manchester, Diploma with Distinction. Formerly lecturer in voice and speech City Literary Institute, Christ's College, London and University of London. Voice and speech consultant for Universal Pictures. Has appeared with the Festival Stage Company and in NCSA Faculty productions. Guest Artist with Winston-Salem Symphony and Chorale in Honneger's "Joan of Arc at the Stake." "Candles, Carols and Kings" an evening of Christmas storytelling at SECCA. Appearances with the North Carolina Shakespeare Festival have included Catherine Sloper in "The Heiress," Olivia in "Twelfth Night," and Toinette in "The Imaginary Invalid."

Mollie Murray, *Movement* (1969)

Jazz training under Matt Mattox, Luigi, Tony Stevens, Ron DeMarco. Member of Matt Mattox concert company. Ballet training at Ballet Arts and Ballet Theatre. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin and choreographed by Carol Haney.

Robert Murray, *Director of Stage Fights, Acting, Director (1968)*

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farnworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnival," directed by Gower Champion; "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLuise and many others. Stage Combat Director, Playmaker Repertory Co. (LORT-D) Chapel Hill. Guest Lecturer, N.C. State University, Wake Forest University, Pembroke College, Essex College, Mint Museum, University of Wisconsin, Southern Theatre Conference, U.N.C. Asheville. Captain two consecutive National (AAU and NCAA) Championship Gymnastics Teams. Senior faculty member.

Cigdem Onat, *Acting (1979)*

A.B., Robert College, Istanbul, M.A. UNC Chapel Hill. Centre de L'Est, Stage Conservatory of France—concentration on directing. Actress with the State Theatre of Turkey, Kent Players, Playmakers Repertory Theatre. Appeared as Viola in "Twelfth Night" at Theatre des Nations, Paris. Master teacher of Acting in Universities and Colleges. Guest director for various international festivals.

Martin Rader, *Acting (1975)*

B.A., SUNY, M.F.A. Pennsylvania State University. Taught, acted and directed at Penn State Univ., Antioch College's Theatre Project in Baltimore, and at Harvard's Loeb Drama Center. Founding director of the International Ladies Garment Workers Theatre Company and directed documentary films and commercials for T.V. in Pennsylvania.

Alan Rust, *Voice and Speech (1980)*

M.F.A., Ohio University. B.A., Adrian College. Taught, directed and acted at the University of Detroit and the University of Washington. Director of the Monomoy Theatre on Cape Cod. Has appeared Off Broadway and in films. Appearances with the North Carolina Shakespeare Festival.

Dolores Dardarlan Smonel, *Singing (1971)*

B.S., Music Education, Wayne State University, Detroit. Graduate studies, University of Michigan. Teacher, Detroit public schools. Vocal studies with Avery Crew and Carolina Segrera. Extended operatic coaching in Europe with Maestros Confalonieri, Ruffo Patane and Vedovelli. Winner, American Opera Auditions; European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, 1962-63 season. Soloist, Detroit Symphony, Detroit Baroque Ensemble, Forum for New Music, Detroit Sinfonietta.

Tony Walsh, *Vocal Interpretation, Acting, Musical Theatre (1976)*

B.A., Hofstra University; M.A., Adelphi University. Post academic studies in New York include courses at the American Musical and Dramatic Academy. Studied acting with Jose Ferrer, Mary Tarcai, Doris Rich and Joseph Lean; voice with Lois Crews, Clark Marior and Edward Dwyer. Professional experience includes stage, screen and television work. Performed and assisted Jose Ferrer in the musical adaptation of Cyrano De Bergerac in New York and on National tour. Other tours include "Mame," "Sweet Charity," and "Fiddler on the Roof." In New York appeared with the Roundabout Theatre Company, Equity Library Theatre and acted as director of the Storyteller Theatre Company. Acted in several daytime television shows and "Off" and "Off-Off" Broadway productions. Recipient of a special grant from the National Endowment for the Humanities to study Shakespeare at Princeton

University. Artist-in-Residence at Hope College and New York University. Scripted several original plays.

Tunc Yalman, *Resident Director, Acting (1976)*

M.F.A., Yale University, School of Drama. Actor-Director, Dornen Company, Istanbul City Theatre. Artistic Director, Milwaukee Repertory Theatre. Has directed on and off-Broadway, for European festivals, and the National Theatre of Turkey. Regional theatre credits include: Cleveland Playhouse, Asolo Theatre, Missouri Rep, Eugene O'Neill Playwrights Conference, Seattle's ACT, Carolina Playmaker's Rep, Loeb Theatre. Visiting professor and/or director at: Carnegie-Mellon, University of Washington Professional Training Program, NYU, Wrights State University, Harvard, University of Missouri-Kansas City, UNC-Chapel Hill. Playwright and translator. Theatre consultant to the late Louis Kahn. Rockefeller Foundation Fellow and grantee.

Guest Directors Include: Barnet Kellman, James Dodding, Pedro Silva, Geoffrey Hitch, Roger Hendricks Simon, Peter Bennet, Thomas Gruenewald, Rae Allen

**Special Distinguished Teacher:
Miss Rosemary Harris**

Admission to the Program

College students are admitted to the program by audition and interview. To apply you should prepare two contrasting cuttings, both may be from contemporary plays, one to two minutes for each selection. Each cutting should stand on its own as a monologue. Do not use foreign dialects or character voices. The cuttings must be done from memory. If you sing, please be prepared to sing 8-16 bars of a song of your choice without accompaniment. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Sanford Scholarship Competition

Sanford Scholarship Competition, Friday, January 29, 1982, (open only to North Carolina High School students). Four full one-year scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

Audition Dates

Auditions will be held at the North Carolina School of the Arts on the following dates:

February 5, 12, 19, 26, March 5, 1982.



League of Professional Theatre Training

The School of Drama at North Carolina School of the Arts is a member of the League of Professional Theatre Training Programs.

The League coordinates audition schedules of eleven of the nation's major acting schools, providing students with the opportunity to audition for more than one school.

For further information on League members and coordinated audition dates, please write:

League of Professional Theatre Training Programs

1860 Broadway

New York, N.Y. 10023

Att'n: Sharon Jensen

Members of the League:

American Conservatory Theatre

Boston University

Brandeis University

Carnegie-Mellon

Juilliard

New York University

North Carolina School of the Arts

Southern Methodist University

Temple University

University of Washington

"Rosencrantz and Guildenstern are Dead"



Continuance in the Program

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

College students are classified according to their level of advancement in the arts program. The normal pattern of progression is one year in each level. Most entering students (college freshmen or college transfers) are placed in the first year program. See Advanced Placement.

Grading System

The School of Drama uses the A, B, C, D and F grading system. Numerically, for purposes of calculating grade averages: A = 4, B = 3, C = 2, D = 1 and F = 0.

All grades are determined by a conference of the full drama faculty.

Elective Arts courses when offered are graded on a Pass-Fail basis.

Minimum Grade Requirements

Freshman

The freshman year is a probationary year. Students are expected to gain a 2.0 average overall each term.

Sophomore, Junior and Senior

Students at each of these levels must achieve a cumulative average of at least 2.50. After grades have been considered at the end of each term, the faculty determines if a student should be placed on Arts Probation for the following term based on these criteria: (1) ability to absorb instruction; (2) assessment of basic talent; (3) ability to work and produce a performance. A student placed on Arts Probation who fails to meet the stated criteria in the succeeding term will not be eligible to continue in the program.

Failing Grades

Grades of D or F in required Arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: 1) that the student repeat the course or a suitable alternate course, or 2) that the student repeat the year with or without a period of suspension, or 3) that the student not be permitted to continue in the program past the end of the current school year.

Evaluation (other than grades)

In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment and/or arrange an interview with

Drama

each student to give specific observations about the student's work and progress. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

Advanced Placement

Transfer credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit. Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be placed in the second year either at the time of admission or at the beginning of the second or third term. Students so advanced in the program are awarded commensurate advanced placement credit.

Requirements for a Diploma in Drama

A diploma in drama is awarded upon completion of all arts requirements and of the following general studies requirements:

- GES 101, 102, 103: Critical Perspectives or equivalent credit
- 3 terms of World Theatre
- Total of 18 General Studies Credits



Requirements for a Bachelor of Fine Arts Degree in Drama

Arts Course Requirements and Credit Value

First Year	Credits Per Course	Credits Per Year
DRA 101, 102, 103 Acting I	2	6
DRA 111, 112, 113 Voice & Speech I	2	6
DRA 114, 115, 116 Singing Class	1	3
DRA 121, 122, 123 Movement I	2	6
DRA 131, 132, 133 Technical Production	2	6
DRA 160 Special Techniques	2	6
		33
Second Year		
DRA 201, 202, 203 Acting II	2	6
DRA 211, 212, 213 Voice & Speech II	2	6
DRA 214, 215, 216 Singing Class	1	3
DRA 221, 222, 223 Movement II	2	6
DRA 260 Special Techniques	2	6
DRA 200 Rehearsal & Performance	2	6
		33
Third Year		
DRA 301, 302, 303 Acting III	2	6
DRA 311, 312, 313 Voice & Speech III	2	6
DRA 314, 315, 316 Singing Class	1	3
DRA 321, 322, 323 Movement III	2	6
DRA 360 Special Techniques	2	6
DRA 300 Rehearsal & Performance	2	6
		33
Fourth Year		
DRA 411, 412, 413 Voice & Speech IV	2	6
DRA 421, 422, 423 Movement IV	2	6
DRA 460 Special Techniques	2	6
DRA 400 Rehearsal & Performance	6	18
		36
Elective Credit Values		
DRA 119 Private Singing Instruction	(1 credit per term)	

General Studies Course Requirements

A total of 36 credit hours which must include the following:

GES 101, 102, 103: Critical Perspectives, or equivalent credit (6 credits)

GES 131, 132, 133, 134, 135, 136: World Theatre (12 credits)

GES 211, 212, 213: Foundations of Values in the Humanities and the Arts (6 credits)

Natural Science Elective (2 credits)

General Studies Electives (10 credits)

A 2.0 cumulative grade average is required for all general studies courses taken.

Total credits for degree:

General Studies credits	36
Arts credits (Drama)	135
Total	171

Course Descriptions

DRA 101, 102, 103 Acting I

DRA 201, 202, 203 Acting II

DRA 301, 302, 303 Acting III

These are core courses in the Drama School.

In the freshman year the student is encouraged to examine the means by which he becomes an actor, through improvisation, scene study and finally improvising a play.

The second year begins work which is continued in the third year, in which each term's study is based around a theme, such as "Restoration Comedy" or "Theatre of the Absurd." These termly themes are fully explored to reveal problems of acting in various styles and to provide the student with a comprehensive view of his craft, and its traditions. Each "theme" culminates in actual rehearsal and performance of a play in that tradition.

The teaching associated with the core courses is gauged to develop creativity and imagination while providing a sound technique where the actor learns to control his performance. The balance between "instinct" and "skill" is an important part of the course.

DRA 111, 112, 113 Voice and Speech I

DRA 211, 212, 213 Voice and Speech II

DRA 311, 312, 313 Voice and Speech III

DRA 411, 412, 413 Voice and Speech IV

These classes begin with a basic understanding of the vocal instrument and its healthy and effective use in theatre.

All aspects of technique are established and the creative and interpretive use of the voice is explored. These classes support the work done on the acting core course, and the problems of delivering various styles of drama, including verse, are seriously considered.

Individual coaching in specific dialects and specific roles is an important feature of the courses, as well as individual remedial help for those students with specific problems.

DRA 114, 115, 116 Singing Class

DRA 214, 215, 216 Singing Class

DRA 314, 315, 316 Singing Class

Singing Classes are taken by all students. They include reading of music, chorus work, voice production.

DRA 119 Private Singing

Individual classes are offered, at the discretion of the singing teacher, to those students who might most benefit from them.

DRA 121, 122, 123 Movement I

DRA 221, 222, 223 Movement II

DRA 321, 322, 323 Movement III

DRA 421, 422, 423 Movement IV

The movement training is calculated to produce flexible, strong, well co-ordinated bodies which will respond easily and readily to the actors' creative demands. The work includes Jazz Dance, Alexander Technique and Stage Movement.

Mime is a special and important feature of the course in which a full examination of movement as a performing art is fully considered.

DRA 131, 132, 133 Technical Theatre

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts

"The Robber Bridegroom"



"The Diary of Anne Frank," senior repertory company



are examined. Students learn the use of equipment and basic construction techniques.

Production crew assignments are undertaken by each student during the course of the year. Each assignment is either as a member of a construction crew for a major production, a member of a running crew for a major production or a member of both the construction and running crews of a workshop production. Skills and knowledge gained in technical theatre classes are utilized in actual production duties.

DRA 200 Rehearsal and Performance

DRA 300 Rehearsal and Performance

DRA 400 Rehearsal and Performance

The rehearsal period and performance run are utilized by faculty and guest directors to extend the training of the studio into a further dimension. The actor is observed during performance and helped to maintain a growing, spontaneous and disciplined performance throughout the run of a production. The student is assisted in developing a responsible professional attitude and approach to the work of both rehearsal and performance.

DRA 160 Special Techniques

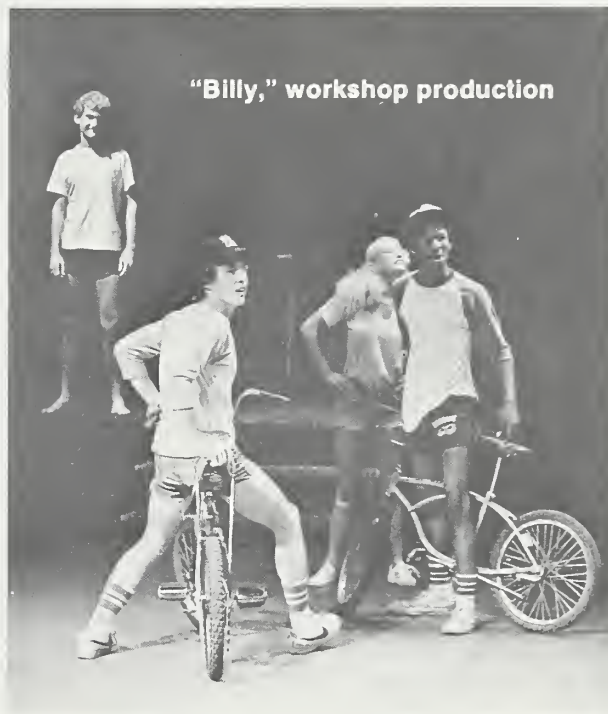
DRA 260 Special Techniques

DRA 360 Special Techniques

DRA 460 Special Techniques

This area includes stage fights, including the history

of weapons, period and style classes dealing with social background, dances and movement and manners of various periods. Classes are also given in mask work, and clowning.





**Daniel Petrie, director of
"Fort Apache, the Bronx"
and "Resurrection," with
drama students at NCSA**



The North Carolina Shakespeare Festival

a professional theatre operated in affiliation

with the

North Carolina School of the Arts.

The North Carolina Shakespeare Festival serves the state of North Carolina, offering a professional classical repertoire, from July to December.

It is a resident company at the superb new theatre in High Point, N.C., and the recently opened Spirit Square Theatre in Charlotte.

Malcolm Morrison
Artistic Director

Mark Woods
Managing Director

John Sneden
Head, Design & Production

Board of Directors

Bill Wright, High Point, N.C.
David Covington, High Point, N.C.
Eugene Bohi, High Point, N.C.
Mrs. Frank Daniels, Raleigh, N.C.
Jake Froelich, High Point, N.C.
Mrs. Copey Hanes, Pfafftown, N.C.
Mrs. Evelyn Harris, Lexington, N.C.
Dr. James Elson, High Point, N.C.
Mrs. Pauline Hayworth, High Point, N.C.
Mrs. Nancy Lyles, High Point, N.C.
Earl N. Phillips, Jr., High Point, N.C.
Robert Sailstad, Charlotte, N.C.

Mrs. Anita Schenck, Greensboro, N.C.
Dr. Cleon Thompson, Greensboro, N.C.
Bob Northington, Winston-Salem, N.C.
Eric Paisley, Winston-Salem, N.C.
Mrs. Joan Samet, High Point, N.C.
Dr. Ron Cox, High Point, N.C.
Lee Trone, High Point, N.C.
Joel N. Kates, Greensboro, N.C.
Dr. Robert Suderburg, Winston-Salem, N.C.
(Ex-Officio)

**The Cantata Singers with NCSA
orchestra members, directed by Dean
Robert Hickok.**



The School of Music seeks to prepare its students for careers in which they will attain their highest musical aspirations and meet the challenge of succeeding in a highly competitive profession. The program of study is designed to provide both an artistic sanctuary in which each student pursues his/her personal musical development and a professional training ground where the student is actively and realistically involved in preparing for the practical aspects of making a living as a musician.

Central to the curriculum and constant at all stages of study are private instruction and experience in public performance. Other components, such as study of musical fundamentals, studies in literature and style, and other courses have been designed to provide support for and directly apply to performance.

Each student pursues his/her course of musical study with an outstanding faculty, who as professionals in their own area of expertise as performers and composers, are committed to the ideals of continuing their own professional careers while, at the same time imparting this wealth of experience and knowledge to their students.

Campus jazz ensemble with singer Paul Smith performing for NCSA Week.



Robert Hickok, *Dean of the School of Music (1977)*
B.M. Yale University School of Music. Pupil of Paul Hindemith. Conductor—Chorus of Albertus Magnus College (New Haven), 1949-50; United States Navy School of Music, 1950-52; Brooklyn College Chorus, Chorale and Festival Chorus and Orchestra, 1952-73; Artistic Director and Conductor Annual Festival of Baroque Music, 1954-62—first U.S. performances of works by Campra, Cazzati, Marc-Antoine Charpentier, A. Scarlatti and Vivaldi. Conductor—New Haven Chorale, 1959-61; Washington Square Chamber Orchestra, 1963-64; Conductor—Cantata Singers of New York, 1967-70; Head of Choral Department and Conductor—Manhattan School of Music, 1967-73; Mozart Chamber Orchestra, 1969-70; Founder and Conductor—Janus Chorale of New York, 1969-73—performances in Carnegie Hall, Town Hall, New York University, Rockefeller University and Alice Tully Hall. Conductor—Brooklyn College Symphony Orchestra, 1974-76. Chairman, Department of Music, Brooklyn College, 1962-69. Dean, School of Performing Arts, Brooklyn College, 1973-77.

Carol Palm, *Secretary to the Dean of Music*

Margaret S. Cochran, *Secretary*

Eugenia R. Richardson, *Secretary*

Scott Schillin, *Assistant Dean, Piano (1973)*

Early studies at Chatham Square Music School, New York City, under directorship of Samuel Chotzinoff; B.M. (Piano), Oberlin Conservatory, student of Emil Danenberg; M.M. (Piano) and doctoral work, Indiana University, student of Gyorgy Sebck, Menahem Pressler; chamber music with Janos Starker and Josef Gingold. Concerts as soloist and chamber music performer throughout the U.S. Music faculty and administration, Indiana University.

Betty Allen, *Voice (1978)*

Wilberforce U., Hartt School of Music, Wittenberg (DHL). Coached with More, Segrera, Ulanovsky, Frijisch, Milanov. New York debut in Town Hall, 1958. Operatic debut, Teatro Colon, 1964. Appearances with Bernstein, Munch, Maazel, Boulez, Ormandy, Stokowski, Leinsdorf, Casals, Caldwell. Numerous recordings, recitals, and television appearances. Faculty, Manhattan School of Music. Guest artist with Philadelphia Opera Company.

Rebecca Barrow, *Piano, Basic Musicianship (1965)*

B.M., Millikin University; student of Elizabeth Ravis. M.S., The Juilliard School; student of Irwin Freundlich. Also studied with Jacob Lateiner, Olegna Fuschi, Guido Agosti. Chamber music study at Yale Summer School of Music and Art. Finalist in Merriweather Post contest. Dasch Award winner. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Concerts in Italy and Mexico. Member of Phi Kappa Lambda. Fulbright grant to Italy, 1968-1969.

William Beck, *Voice, Opera (1969)*

A.B. Duke University; M.M. Manhattan School of Music. Teaching Fellowship at Tulane University. Graduate studies at the Juilliard School. Leading baritone at New York City Opera for nine seasons. Makes guest appearances in many opera companies, such as San Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc. singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh. Sang and directed at the Brevard Music Center. For three years was head of the Apprentice Singers' Program at the Colorado Opera Festival. Recently directed operas in Toledo, Dayton, and Charleston and was the Festival stage director at the 1978 Opera Festival at Duke University.

Fredrick Bergstone, *French Horn; Piedmont Chamber Orchestra, Clarion Wind Quintet (1965)*

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performer with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, San Luis Obispo Mozart Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

Ronald Borrer, *Trombone (1978)*

M.M., M.M.A., D.M.A., Yale University. Student of John Swallow. Additional teachers: Keith Brown, Betty Glover, and Lewis Van Haney. Past winner of Henry J. Cabot Prize and Mary M. Fowler Award at Tanglewood. Former member of U.S. Army band, Columbus, New Haven, and Wichita Symphony Orchestras. Current member of the American Brass Quintet, New York City Ballet Orchestra, New York Cornett and Sackbut Ensembles, New York Renaissance Band, Opera Orchestra of New York and Musica Aeterna Orchestra. Performs with American Symphony Orchestra, Clarion Orchestra, Contemporary Chamber Ensemble, Ensemble for Early Music, New York City Opera, Parnassus Speculum Musicae, St. Lukes Chamber Ensemble, Waverly Consort. Recent soloist on International Society of Contemporary Music Award Winners Concert in Carnegie Hall. Faculty of Aspen Music Festival.

Charles Bressler, *Voice (1978)*

Graduate, Juilliard School of Music; Appearances in opera, recital oratorio, with orchestra; and chamber music in Eastern and

Western Europe, the Far East, North and South America. Original tenor with New York Pro Musica. Appearances at such international festivals as Prague, Dubrovnik, Lucerne, Versailles, Bordeaux, and Helsinki. Numerous recordings. Best Male Singer award in Paris Theatre des Nations Festival for the role of Daniel in "The Play of Daniel". Opera in San Francisco, Santa Fe, and Washington. Appearances with all major symphonies under Bernstein, Reiner, Krips, Steinberg, Leinsdorf, Munch, Maazel, Abravanel and Wallenstein. Faculty Mannes College of Music and Manhattan School of Music.

C. Robert Clark, *Tuba (1965)*

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with the Charlotte, Greensboro, Winston-Salem and North Carolina symphonies; and The Ice Capades Orchestra and Ringling Brothers' Circus. Played principal tuba with the Army Field Band of Washington, D.C. and the Fort Wayne Philharmonic. Taught at the N.C. Governor's School, High Point College and the University of North Carolina at Greensboro. Director, Junior High Summer Music Workshop at the North Carolina School of the Arts.

Philip Dunigan, *Flute (1965) Piedmont Chamber Orchestra, Clarion Wind Quintet*

Studied at The Juilliard School. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

James Gburek, *Piano, Basic Musicianship, Chamber Music* (1980)

B.M. (Piano), Oberlin Conservatory, student of Arthur Dann; M.M. (Piano), SUNY at Stony Brook, student of Martin Canin, twentieth century piano repertoire with Gilbert Kalish, chamber music with Bernard Greenhouse; Doctoral work (Piano), Indiana University, student of Menahem Pressler. Additional study with Guido Agosti. Concerts as soloist and chamber music performer in eastern and midwestern U.S., as well as the Maritime Provinces of Canada. Former music faculty member at the University of Prince Edward Island (Piano, Theory) and Mansfield State College (Piano).

Walter Gray, *Style and Literature* (1979)

B.S., Duquesne University, M.M., University of Wisconsin; Ph.D., University of Wisconsin. Received Fullbright Scholarship 1972. Former faculty member Fleming College, Florence, Italy. Former faculty member University of Wisconsin. Recipient of University of Wisconsin's Chancellor's Prize for Distinguished Teaching. Publications in Music Review and Musical Quarterly.

Marlan Hahn, *Piano* (1980)

A.B. (Phi Beta Kappa) Oberlin College, M.M. Juilliard School. Studies with John Perry, Ilona Kabos, Leon Fleisher. Prizewinner, Concert Artists Guild Auditions, North Carolina Symphony Young Artist Competition, Busoni International Competition. Finalist, 1976 Leventritt Competition. Concertized extensively across the U.S. Soloist with Cleveland Orchestra and North Carolina Symphony.

James Houlik, *Saxophone* (1971), *Director of Special Programs* (1977)

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher. Recitalist, soloist with orchestra and wind groups,

saxophone clinician. Frequent performances throughout the United States, Europe and Japan. Recital recording on Golden Crest Records. Former International Coordinator of the World Saxophone Congress. Editor of saxophone music and author of numerous published articles. Music reviewer for Woodwind World Magazine. Music faculty, Ball State University, East Carolina University, Catholic University.

James Massle Johnson, *Percussion* (1965)

B.M., Cincinnati Conservatory; M.M., (Musicology), Manhattan School of Music. Edited Solo Lute Music of John Dowland. Principal Timpanist, St. Louis and Birmingham Symphonies. Columbia Records. Head of Percussion and Music History Departments, Brevard Music Center. First Distinguished Alumni Award, Brevard Music Center (1969). Outstanding Educators of America Award (1971).

Norman Johnson, *Opera* (1968)

B.S., M.S., The Juilliard School. Founder and Artistic Director, Piedmont Opera Theatre. Artistic Director and Conductor, Denver Lyric Opera, 1967-72. Conducting staff, Central City Opera Festival, 1962-70. Associate Conductor, Oratorio Society of New York, 1955-64. Coach, Metropolitan Opera National Company, 1965. Faculty, Peabody Conservatory of Music, 1964-68. Visiting faculty, University of Colorado, 1970. Music Director, Manhattanville Summer Opera Workshop, 1979-80. Music Director and Conductor, North Carolina Summer Festival, 1973. Guest conductor, Cincinnati Opera, 1974; Charlotte Symphony, 1976; Augusta Opera, 1977-79; Artists Internationale, Providence, 1979. Conductor, Winston-Salem Symphony Chorale, 1975-80. Listed, Who's Who in America.

Eric Larsen, *Piano, Accompanying* (1979)

B.M. with Distinction, University of Wisconsin; M.M. and Doctoral

Study at Manhattan School of Music. Piano studies with Dora Zaslavsky, Carroll Chilton, and Pierre Sancan (Paris Conservatory). Chamber music with Artur Balsam and Donal Nold. Solo and chamber music concerts throughout the United States. Formerly Chamber Music faculty, Manhattan School of Music Preparatory Division.

Mona Larsen, *Basic Musicianship* (1977)

B.A., Brooklyn College, M.M., University of Wisconsin. Served on faculty of Brooklyn College. Conductor, academic and professional choral and orchestral groups, including University of Wisconsin Symphony Orchestra. Member Janus Chorale and Sine Nomine Singers, New York.

Robert Listokin, *Clarinet* (1965) *Piedmont-Chamber Orchestra, Clarion Wind Quintet*

Studies at Juilliard with Daniel Bonade. Graduated 1956 with first prize. Clarinetist with Symphony of the Air, Columbia, RCA and other recording orchestras. Chamber music with Aeolian Chamber Players, New York Festival Winds, New York Chamber Soloists, Clarion Wind Quintet. Toured exclusively in U.S. and South America as soloist with the Claremont String Quartet, Razoumovsky Quartet, and the Piedmont Chamber Orchestra. Chamber music recordings on Everest, Columbia, CRI, Golden Crest, and a solo recording on Golden Crest Records.

Robert Marsh, *Cello* (1977)

A.B. (magna cum laude, Regents Honor Award) and M.M., Hartt College of Music. Principal cello, Atlanta, Cincinnati, Dallas, Oklahoma City Symphony Orchestras. Assistant principal cello, New Orleans Philharmonic, Hartford (Conn.), Seattle Symphony Orchestras. Teacher of cello at Southern Methodist, Oklahoma City and Mercer Universities.

Raymond Mase, *Trumpet* (1977)

B.M., New England Conservatory of Music. Member of the American Brass Quintet (1973). Member of American Symphony and Music Aeterna Orchestra. Performed with the New York Philharmonic, Boston Symphony, Boston Opera, New York City Ballet. Soloist with the Boston Pops. Founding member of the New York Cornett and Sackbut Ensemble, a group specializing in the performance of early music on original instruments. Principal trumpet in the revival of Scott Joplin's opera, "Treemonisha," and with the Martha Graham Dance Company. On the faculty of the Aspen Music School and Brooklyn College.

Anna Matthews, *Diction and Vocal Repertory* (1978)

B.A., Brigham Young University. Advanced study Juilliard School of Music; Mannes College; Munich Hochschule fur Musik; University of Munich; Accademia Chigiana, Siena; University of North Carolina at Chapel Hill. Fulbright Scholar.

Clifton Matthews, *Piano* (1968)

Early studies at the Conservatory of Kansas City with Wiktor Labunski; B.S., M.S., Juilliard School of Music, student of Irwin Freundlich. Studied also with Victor Babin at Aspen and Tanglewood; with Friedrich Wuehrer at Hochschule fur Musik, Munich, under Fulbright grant; with Guido Agosti at Accademia Chigiana in Siena where he was a recipient of the Casella Prize. Concerts throughout Europe and United States. Music faculty, Skidmore College, University of North Carolina at Chapel Hill.

John S. Mueller, *Organ and Harpsichord* (1967)

B.M., Oberlin College; M.M., University of Michigan; D.M.A., Boston University. Studied under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with

Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. University organist and choir-master, Harvard University summer school. Head of organ department, Salem College.

Matilda Nickel, *Movement and Acting* (1974)

B.M., M.M., American Conservatory, Chicago. Fulbright Fellowship for study in Germany. Debut, Wigmore Hall, London. Tours of Europe and North America. Leading roles with opera companies in Seattle, Honolulu, San Diego, Denver, Chicago, Baltimore, Washington. Created leading soprano role in Dominick Argento's "Colonel Jonathan the Saint." Soloist, Music in Our Time series, Composers' Forums, New York City and Composers' Conference, Bennington. Awards from Sullivan Foundation and National Federation of Music Clubs. Faculty, Interlochen Music Camp, Ohio State University and Manhattanville summer Opera Workshop.

Sally Peck, *Viola* (1975) *Piedmont Chamber Orchestra*

Scholarship studies at University of Utah, San Francisco Conservatory and Aspen Institute. Protege of master violist William Primrose. Performed chamber concert tours with Griller String Quartet (1948-1950). Principal violist, Utah Symphony (1950-1975); performed most major viola works as soloist with the symphony and was viola soloist for Vanguard recording of Ralph Vaughan Williams "Flos Campi." Recorded ninety major orchestral works and toured USA, Europe and South America. Artist faculty member Music Academy of the West ten seasons, Sun Valley Music Camp, Taos School of Chamber Music. Co-founder and instructor Treasure Mountain Festival of Arts. Associate Professor of Music. University of Utah (1950-1975). Principal violist Ballet West Opera, and member Utah String and Piano Quartets.

Patricia Pence-Sokoloff, *Harp* (1968)

B.S., State University, Westchester, Pa. Professional study. University of Pennsylvania; Temple University; University of Colorado; North Carolina University, Chapel Hill; Harvard University. Student of the late Carlos Salzedo; Edna Phillips, Principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill and Salem College and National Music Camp. Interlochen, Michigan, Principal harpist, Winston-Salem Symphony. Harp instructor for Salem Summer School, Asolo, Italy.

Peter James Perret, *Conducting, Style and Literature* (1980)

Premiers Prix in Oboe, Chamber Music, Diplomes Superieures in Chamber Music, Conducting, Conservatoire Royal de Bruxelles; Diplomas in Conducting, Opera Conducting Accademia Chigiana, Siena, Italy. Studied with James Dixon, Rene Defosse, Sergiu Celibidache. Winner of Besancon (1964), Florence (AIDEM 1970) Competitions. Head of Music Department, Swiss Broadcasting Corporation, 1966-72. Professor, Chamber Music, Conservatoire de Geneve. Exxon/Arts Endowment Conductor, Buffalo Philharmonic Orchestra, 1976-1979. Recordings: Orchestra de la Suisse Romande, Hessischer Rundfunk (Frankfurt), RTB (Brussels), etc. Musical Director, Winston-Salem Symphony.

Lynn Peters, *Double Bass* (1972) *Piedmont Chamber Orchestra*

B.M.E., M.M. (double bass). Indiana University. Student of Murray Grodner. Played with the Colorado Philharmonic, the Milwaukee Symphony and the Detroit Symphony Orchestra. Taught in the public schools and the Music for Youth in Milwaukee. Taught as an assistant at Indiana University. Played in the Baroque Adlib

Quartet in Detroit. Head of double bass department at Brevard Music Center. Instructor of double bass at University of North Carolina at Greensboro. Double bassist with Piedmont Chamber Orchestra.

Mark Popkin, Bassoon (1965) Piedmont Chamber Orchestra, Clarion Wind Quintet

A.B., Brooklyn College, M.S., Stevens Institute of Technology. Student of Manuel Zegler and Simon Kovar. Played with New York City Center Opera and Ballet orchestras, Houston and New Jersey Symphonies, Symphony of the Air, Musica Aeterna and Festival orchestras, the Mostly Mozart Festival orchestra, the Chamber Music Society of Lincoln Center, New York Chamber Orchestra, Festival Casals, Master Virtuosi of New York, the 'Y' Chamber Orchestra, The New York Philharmonic. Recordings with the Columbia and RCA Victor recording orchestras, Golden Crest Records, Educo Records. Former faculty member of Queens College of the City University of New York. Visiting instructor at Duke University. Publications by the Instrumentalist Co., Music Teachers National Association and the Theodore Presser Co.

Vance Reger, Oboe (1978), Piedmont Chamber Orchestra, Clarion Wind Quintet

1977-78, Assistant principal oboe, Cleveland Orchestra; 1976-77, English horn, Los Angeles Chamber Orchestra, 1974-76, principal oboe, New Jersey Symphony; 1973-74 summers with the Blossom Festival and studies with principals of the Cleveland Orchestra; 1969-72, Studies at the Cleveland Institute of Music, Oboe with John Mack, Chamber Music with Robert Mancellus and Myron Bloom, Orchestral training with James Levine; 1967-69, studies in oboe with William Criss, studies in chamber music with Mitchell Lurie. 1976-77, acted in resident melodrama theatre

company (Knott's Berry Farm Birdcage Theatre), also appeared in such musicals as Oklahoma, Jesus Christ Superstar, The Fantasticks, and Once Upon A Mattress.

Elaine Lee Richey, Violin (1974) Piedmont Chamber Orchestra

Graduate of the Oberlin Conservatory and the Curtis Institute of Music. Assistant to Ivan Galamian at Curtis and at the Meadowmount School. Winner of the Walter Naumberg Competition. Former Concertmaster, New Haven and Charlotte Symphonies. First Violinist of the Razoumovsky Quartet. Artist in residence as teacher, soloist and with the Razoumovsky at Snowbird for the University of Utah Summer Institute of the Arts.

Ronald Rudkin, Theory, Jazz (1978)

B.M., NC-ECU: M.M., University of Michigan; Graduate Teaching Fellow, University of Michigan; Studied theory with Asher Zlotnik; Played with the Nashville Symphony Orchestra, Nashville Pro Musica and New Music Group; dance and jazz bands, recordings for albums and television. Member of Phi Mu Alpha, Phi Kappa Lambda, Phi Kappa Phi, Kappa Delta Pi; Former member of Music faculty and member of Faculty Woodwind Quintet, Tennessee Technical University.

Sherwood Shaffer, Literature & Style, Composition (1965)

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composition student of Flagello, Giannini, Martinu. Piano student of V. Sokoloff; musicology student of J. Braustein. Taught at Manhattan School of Music. Composer, conductor and musicologist. Published compositions, major performance credits in U.S., Canada and Europe. Outstanding Educators of America awards, 1972, 1974.

Aaron Shearer, *Guitar (1981)*

From Anatone, Washington, studied theory William Brandt, Washington State University and with Thomas Simmons, Columbia School of Music, Washington, D.C. Also studied with Hugh O'Megher, harpsichordist of Baltimore. Solo performances and workshops throughout the United States and has performed intermittently with the National Symphony and with the Washington Opera Society and also under the direction of Robert Kraft and Igor Stravinsky. Member of Board of Directors of Guitar Foundation of America. Inaugurated Guitar Departments of American University, Catholic University and Peabody Conservatory of Music. Author of six instruction texts for classic guitar.

Stephen B. Shipps, *Violin (1980)*

B.M. with honors, M.M., Performer's Certificate, Outstanding Graduating Senior in Music, Indiana University Student of Josef Gingold in violin, Keith Brown in conducting, William Primrose, Janos Starker and Menahem Pressler in chamber music. Violin work with Ivan Galamian and Franco Gulli. Soloist with Dallas, Indianapolis and Omaha Symphonies with conductors Arthur Fiedler, Louis Lane, Richard Hayman, Thomas Michalak and Brian Priestman. At twenty, named to first violins, Cleveland Orchestra; at twenty-two associate concertmaster, Dallas Symphony; and at twenty-four concertmaster and assistant conductor of Omaha Symphony. In 1975, associate concertmaster of Casals Festival; 1979 guest concertmaster, Seattle Symphony. Conductor, Music Academy of the West, Michigan University, Festival of a Thousand Oaks, Omaha Symphony, Nebraska Sinfonia; also for pops personalities Billy Taylor, Anna Maria Alberghetti, Doc Severinson.

George Trautwein, *Director of Orchestral Studies; Conductor, Piedmont Chamber Orchestra (1981)*

B.M., Oberlin Conservatory, M.M., Cleveland Institute of Music;

D.M., Indiana University. Violinist, Cleveland and Baltimore Symphony Orchestras. Conducting studies with Bernstein, Dorati, Koussevitsky, Paumgartner, von Karajan. Fulbright Scholar in conducting, Mozarteum. Associate Conductor, Dallas Symphony 1962-1964; Minnesota Orchestra 1966-1964. Music Director, International Congress of Strings. Conductor, Savannah Symphony 1974-1977; Tucson Symphony 1977-1981.

Sally Jameson, *Piano Technician (1978)*

Faculty Performances

The faculty the of the School of Music maintains active concert careers presenting many recitals annually on the NCSA campus, the Southeastern Center for Contemporary Art and Reynolda House, as well as over 250 concerts annually across the United States, Canada, Europe, Israel, and South America.

Guest Artists

Throughout the academic year, distinguished musicians visit the campus for performances, master classes and informal instructional sessions in addition to discussions concerning professional life. Of primary importance is the communication between the students and professionals of the highest rank not only about the craft of music but also the business of music. During the 1980-1981 season visiting artists included: Alan Balter, conductor; L. G. Bearden, instrument repair; Robert Chumbley, pianist; Michael Colgrass, composer; Kenneth Cooper, harpsichordist; Kenneth Deans, saxophonist; Leo Drieuhy, conductor; Mary Lou Falcone, public relations; Robert Gart, organist; Franco Gulli, violinist; Robert Guralnik, pianist; Milton Katims, conductor; Glenda Maurice, contralto; Menahem Pressler, pianist; Richard Peak, organist; Rene Saorgin, organist; Elsworth

Snyder, pianist; William Smith, Conductor, Leigh Howard Stevens, marimbist; Virginia Vance, organist; Susan Wadsworth, artist manager; Carol Wincenc, flutist.



Roger Hannay of UNC-CH performs one of his electronic compositions in the contemporary music series.

Music professional affiliate

George Trautwein, Conductor
Emile Simonel, Manager

The Piedmont Chamber Orchestra, a resident professional ensemble incorporating faculty artists from the School of Music, was created in 1968. Its musical excellence has received national recognition with performances at Kennedy Center, Lincoln Center, with concerts from Detroit to Miami, and with recordings for VOX.

This rare 22-member orchestra, the only fully professional chamber orchestra in America affiliated with a school of music, includes a winner of the prestigious Naumburg Competition, principal players from major symphonies, and the internationally known Clarion Wind Quintet, all of whom maintain active concert careers throughout this country and abroad. Repertoire from the Baroque concerto grosso, Classic-Romantic era, and commissioned American Works "showcase" the resident artists as featured soloists. The activities of these artists, who represent a wealth of professional experience, serve as an inspiration and example for the student body.

Clarion Wind Quintet (l-r) Phillip Dunigan, flute, Vance Reger, oboe; Robert Listokin, clarinet, Fredrick Bergstone, French horn, Mark Popkin, bassoon.

Board of Directors

James G. Hanes, III, President, Winston-Salem, N.C.
Louis Bahnson, Winston-Salem, N.C.
Miriam Blickman, Winston-Salem, N.C.
Robert Hickok, Winston-Salem, N.C.
Graham Martin, Winston-Salem, N.C.
Jeanelle Moore, Raleigh, N.C.
Tog Newman, Winston-Salem, N.C.
James C. Pfohl, York, Penn.
Mark Popkin, Winston-Salem, N.C.
Joanne Reynolds, Winston-Salem, N.C.
Edward Ritchell, Winston-Salem, N.C.
Meyressa Schoonmaker, Winston-Salem, N.C.
Emile Simonel, Winston-Salem, N.C.
Martin Sokoloff, Winston-Salem, N.C.
Richard H. Ziglar, Winston-Salem, N.C.



Piedmont Opera Theatre, a new professional opera company based in Winston-Salem, opened in September 1978 with a production of Verdi's *RIGOLETTO*. Since then Piedmont Opera Theatre's artistic successes have attracted national attention: "Quality was unmistakable in the *DON GIOVANNI* production." (*Musical America*). "Piedmont Opera Theatre has become a regional company of solid stature and imagination. Its *TALES OF HOFFMAN* had all the qualities for success." (*Opera News*). Piedmont Opera Theatre has been a pioneer in cooperative ventures with other opera producers in the Southeast, sharing productions with companies in Augusta (Ga.), Chattanooga (Tenn.), Mobile (Ala.), and Kentucky Opera of Louisville. Piedmont Opera Theatre is a charter member of the Southern Opera Conference and a funded member of the Winston-Salem Arts Council. NCSA personnel are involved in numerous ways in Piedmont Opera productions.

Norman Johnson, director of the newly-affiliated Piedmont Opera Company .



Facilities

The School of Music has quarters in the original building of the School of the Arts and in the newly constructed Workplace which was opened in the Spring of 1978. Both contain teaching studios, practice rooms, offices, rehearsal rooms and classrooms, and two piano laboratories for classroom instruction. In the fall of 1981, the School of Music will occupy new teaching studios in part of the Gray Building which is now under reconstruction.

Crawford Hall was recently remodeled into a modern, air-conditioned concert auditorium. It houses the new Sarah Graham Kenan Organ which was designed specifically for Crawford Hall by Charles Fisk, and a Dowd Harpsichord which was presented to the school by Mr. and Mrs. Philip Hanes. Chamber and solo recitals are presented in the more intimate 55-seat Recital Hall.

Opera productions take place in Agnes De Mille Theater which is also the location of collaborative efforts with the Schools of Dance and Drama.

A major feature of the Workplace is the Semans Library which contains 63,000 volumes in its general collection, 26,000 recordings, 24,000 scores, the complete works of over fifty composers, listening and studying facilities.



Courses of Study

The School of Music awards: the Bachelor of Music Degree; the College Diploma in Music; and the High School Diploma with a concentration in Music.

Bachelor of Music Degree

This degree program is especially recommended for those who will wish to pursue graduate work, and for those desiring not only musical preparation, but also the added perspectives and skills developed in a liberal arts curriculum. It includes the specific general studies courses listed under the requirements for each major.

The program of study leading to the Bachelor of Music Degree consists of three phases, all of which are concurrent with private lessons and extensive performance experience:

Phase I Basic Musicianship: Development of fundamental skills in reading and interpreting notation.

Phase II Studies in style, repertoire, specialized skills courses, and electives: This phase may begin at any time after proficiency in Phase I Basic Musicianship is established.

Phase III The Final Year: a culmination of musical training and an "opening forward" to the experience of music as a profession. The individualized curriculum for each student may include: pre-professional

activities, special performance projects, apprenticeship programs, courses in preparation for graduate study, career strategies for survival and success in the various branches of music, and other courses and projects. The professional expertise of the entire faculty is available to the student in constructing and pursuing the course of study.

Diploma in Music (College)

The Diploma Program is designed for those who wish to concentrate entirely in musical studies. It includes all components of the music curriculum for the Bachelor of Music Degree, and requires no courses outside the School of Music. However, students may elect or audit general studies courses after consultation with a representative of the Department of General Studies and with the approval of the Dean of Music.

High School Diploma

All pre-college students follow the full curriculum leading to the North Carolina state high school diploma (see catalogue description for High School General Studies) with concentration in Music as follows:

Music 400 Private Instruction (every term) and
Music 590 Studio Class (every term) 1 unit per year

Music 101 Basic Musicianship (until completion) and **Music 104 Basic Form and Structure** (one term) ½ unit per year

Music 574 Chorus or Music 576 Cantata Singers (three terms) and/or

Ensemble as assigned (every term) 1/2 unit per

Pre-college students who complete Music 101 and three terms of Music 574 or 576 prior to graduation from high school may proceed to Phase II of the curriculum (for high school units) upon recommendation of the faculty and approval by the Dean. They will receive advanced college placement for work in Phases I and II at the time of enrollment into the North Carolina School of the Arts College Division.

Opera Program for Advanced Students

This program is open to advanced voice students. The curriculum includes rehearsals and performances, coaching, diction and languages, classes in acting, movement, advanced vocal repertoire, and special sessions on costume, makeup, fencing. Students may select various offerings or take the complete program for 12 credits. Tuition will be the same for one or all of the courses.

Special Students

The School of Music offers private instruction on instruments and voice and course work for special students who qualify.

Admission is by permission of the instructor and approval of the Dean. See Admissions Procedure and Special Student Fees.

Student Performance

Performance is the ultimate concern in the School of Music. The program is designed to provide the broadest possible performance opportunities for each student. The Symphony Orchestra, Wind Ensemble, Chamber Chorus, Jazz Ensemble, Percussion Ensemble, Opera Workshop, and chamber groups in every medium provide traditional group performance experiences through regular rehearsals and frequent performances. Chamber music plays a major role in developing the students' musicianship. One hundred-fifty groups are formed and coached by the faculty throughout the school year with over one hundred-forty students participating each term. Student performances are presented on the weekly Performance Hour, an important event in the schedule of all music students. In addition, approximately fifty student solo recitals are presented during the school year. Opportunities to perform as soloist with the School of the Arts Orchestra in each of its concerts are open through regularly scheduled concerto competition auditions.

The cooperative efforts with the other professional schools (Dance, Drama, Design and Production)

result in important performance experiences. Recent performances have included stage productions of Stravinsky's "Soldier's Tale" and Crumb's "Ancient Voices of Children," and full productions of the ballets "Coppelia," "Giselle," "Petrouchka," and "La Sylphide."

School of Music student performers are often involved in tours of North Carolina. These tours which are organized and sponsored by the School, provide challenging performance experiences in realistic circumstances. Organ students have yearly opportunities to travel as a group to France, Italy, Germany and Holland to examine and play the historic organs of Europe. Master classes are given by some of Europe's outstanding artists.

Collectively, the performance outlets open to music students provide a substantial opportunity for growth toward professionalism.

The Sarah Graham Kenan Memorial Organ



Requirements by Major

Brass

Total Credits: 132

Music: 102 Minimum

*General Studies: 30 Minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101 Basic Musicianship	6	MUS 201-205 Literature and Style Courses	15
MUS 104 Basic Form and Structure	3	Large and/or small ensemble as assigned minimum	6
MUS 574 Chorus or 576 Cantata Singers	3	MUS 588 Symphonic Repertoire for Winds minimum	3
Large and/or small ensemble as assigned minimum	3	Music Electives	3
*General Studies Requirements:		*General Studies Requirements:	
2 courses per term	12	2 courses per term 1 year	12
		1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Composition

Total Credits: 138

Music: 108 minimum

*General Studies: 30 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Composition Class	9	MUS 400 Composition	18
MUS 110 Analysis and Composition Techniques	3	MUS 210, 310 Analysis and Composition Techniques	6
MUS 101 Basic Musicianship	6	MUS 300 (Piano) (3 terms or proficiency)	3
MUS 104 Basic Form and Structure	3	MUS 201-205 Literature and Style Courses	15
MUS 300 (Piano) (3 terms or proficiency)	3	MUS 574 Chorus or 576 Chamber Chorus	3
MUS 574 Chorus or 576 Cantata Singers	3	MUS 314 Orchestration	6
*General Studies Requirements:		MUS 317 Instrumental Conducting or 377 Choral Conducting	6
2 courses per term	12	*General Studies Requirements:	
		2 courses per term 1 year	12
		1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Guitar

Total Credits: 126

Music: 96 minimum

*General Studies: 30 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 590 Studio Class	3	MUS 590 Studio Class	6
MUS 101 Basic Musicianship	6	MUS 201-205 Literature and Style Courses	15
MUS 104 Basic Form and Structure	3	MUS 221, 222, 223, Guitar Literature	3
MUS 574 Chorus or Cantata Singers	3	Small ensemble as assigned	minimum 2-6
Small ensemble as assigned	minimum 1-3	Music Electives	3
*General Studies Requirements:		*General Studies Requirements:	
2 courses per term	12	2 courses per term 1 year	12
		1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements.

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Herp

Total Credits 123

Music: 93 minimum

*General Studies: 30 minimum

Phase I	Credits	Phase II	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	18
MUS 101 Basic Musicianship	6	MUS 300 (Piano) (3 terms or proficiency)	3
MUS 104 Basic Form and Structure	3	MUS 201-205 Literature and Style Courses	15
MUS 300 (Piano) (3 terms or proficiency)	3	Large and/or small ensemble as assigned	minimum 3
MUS 574 Chorus or 576 Cantata Singers	3	MUS Electives	6
*General Studies Requirements:		*General Studies Requirements:	
2 courses per term	12	2 courses per term 1 year	12
		1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

General Studies Requirements

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Music

Organ

Total Credits: 136

Music: 106 minimum

*General Studies: 30 minimum

Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 104 Basic Form and Structure	3
MUS 574 Chorus or 576 Cantata Singers	3
MUS 300 (Piano)	3

*General Studies Requirements:
2 courses per term 12

Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 574 Chorus or 576 Chamber Chorus	3
MUS 201-205 Literature and Style courses	15
MUS 158 Accompanying	3
MUS 377 Choral Conducting	6
MUS 131, 132 Organ Literature and History (required) plus 2 of the following 4	2
133, 231, 232, 233	2
*General Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Percussion

Total Credits 129

Music: 99 minimum

*General Studies: 30 minimum

Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 104 Basic Form and Structure	3
MUS 574 Chorus or 576 Cantata Singers	3
Large and/or small ensemble and Percussion Ensemble as assigned minimum	3

*General Studies Requirements:
2 courses per term 12

Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
Large and/or small ensemble and Percussion Ensemble as assigned minimum	6
Music Electives	3
*General Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Piano

Total Credits: 131

Music: 101 minimum

General Studies: 30 minimum

Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 104 Basic Form and Structure	3
MUS 574 Chorus or 576 Cantata Singers	3
Chamber Music as assigned	minimum 1-3
*General Studies Requirements: 2 courses per term	12

Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
Accompanying (Music 158 or 258)	3
MUS 201-205 Literature and Style Courses	15
MUS 151, 152, 153; 251, 252, Piano Literature	5
Chamber Music as assigned	minimum 2-6
Music Electives	3
*General Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Saxophone

Total Credits 126

Music: 96 minimum

*General Studies: 30 minimum

Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 104 Basic Form and Structure	3
MUS 574 Chorus or 576 Cantata Singers	3
Large and/or small ensemble and Saxophone ensemble as assigned	minimum 3
*General Studies Requirements: 2 courses per term	12

Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
Large and/or small ensemble and Saxophone ensemble as assigned	3
Music Electives	3
*General Studies Requirements: 2 courses per term 1 year	12
1 course per year 1 year	6

Saxophone students are urged to study clarinet and/or flute as secondary instruments.

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Music

Strings

Total Credits 132

Music: 102 minimum

*General Studies: 30 minimum

Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 104 Basic Form and Structure	3
MUS 574 Chorus or 596 Cantata Singers	3
Large and/or small ensemble as assigned minimum	3
*General Studies Requirements: 2 courses per term	12

Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
Large and/or small ensemble as assigned minimum	6
MUS 568 Symphonic Repertoire for Strings	3
Music Electives	3
*General Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Woodwinds

Total Credits 132

Music: 102 minimum

*General Studies: 30 minimum

Phase I

	Credits
MUS 400 Major Instrument	9
MUS 590 Studio Class	3
MUS 101 Basic Musicianship	6
MUS 104 Basic Form and Structure	3
MUS 574 Chorus or 596 Cantata Singers	3
Large and/or small ensemble as assigned minimum	3
*General Studies Requirements: 2 courses per term	12

Phase II

	Credits
MUS 400 Major Instrument	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Style Courses	15
Large and/or small ensemble as assigned minimum	6
MUS 588 Orchestral Repertoire for Woodwinds	3
MUS Electives	3
*General Studies Requirements: 2 courses per term 1 year	12
1 course per term 1 year	6

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirements:

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Math/Natural Sciences	2 minimum
Social Sciences	2 minimum

The remaining 14 credit hours required may be chosen freely from the General Studies Department offerings. It is expected that all General Studies will be completed prior to admission to Phase III.

Voice

Total credits 152

Music: 113 minimum

General Studies: 39 minimum

Phase I

	Credits
MUS 400 Voice Instruction	9
MUS 590 Studio Class	3
MUS 574 Chorus or 576 Cantata Singers	minimum 3
MUS 101 Basic Musicianship	6
MUS 104 Basic Form and Structure	3
MUS 170 Diction	3
MUS 171, 172, 173 Acting and Movement	3

*General Studies Requirements:
2 courses per term 15

Phase II

	Credits
MUS 400 Voice Instruction	18
MUS 590 Studio Class	6
MUS 201-205 Literature and Styles Courses	15
MUS 278 Keyboard for Singers	3
MUS 271, 272, 273 371, 372 Vocal Lit.	5
MUS 574 Chorus or 576 Cantata Singers	minimum 6
MUS 270, 370 Diction	4
MUS Electives	3

General Studies Requirements:
2 courses per term 1 year 15
1 course per term 1 year 9

Phase III

An individualized course of study designed to prepare the student for entrance into the profession or further study on the graduate level. Admission to this phase and the design of each particular course of study is only by recommendation of the faculty and approval of the Dean.

A minimum of 24 credits in Music courses and projects.

All performance majors are required to perform publicly as soloists or as a member of a chamber ensemble frequently each year.

*General Studies Requirement for Voice Majors.

	Credits
General Studies 101, 102, 103 (Critical Perspectives)	6
General Studies 211, 212, 213 (Foundations)	6
Foreign Language—one year each French, Italian and German	27 minimum

It is expected that all General Studies will be completed prior to admission to Phase III.



Guest artist Glenda Maurice performs with students in "The Medium."



Course Descriptions

MUS 100 Applied Music Lessons (1/2 hour per week) for Matriculated Students (1 credit per term)

The School of Music makes available to majors of the other schools private instruction on instruments or voice.

Prerequisite: permission of the instructor, approval of the Dean and additional fee.

MUS 200 Secondary Instrument (1 hour per week) (Elective) (1 credit per term)

A student may elect to study an instrument other than his or her major instrument. All non-keyboard majors are urged to study the piano as a second instrument. Violinists are encouraged to study viola. Saxophonists are encouraged to study clarinet and/or flute. Prerequisite: permission of the Dean and additional fee.

MUS 300 Secondary Instrument (1/2 hour per week) (Required) (1 credit per term)

Students majoring on certain instruments and in composition are required to study a second instrument (usually piano) as an indispensable part of the learning process in the study of their major subject. Consult the requirements for each major.

MUS 400 Private Instruction (1 hour per week) (3 credits per term)

Private instruction on major instrument, voice, and in composition. Each student receives ten lessons. Performance examinations take place twice each year.

MUS 500 Private Lessons (1 hour per week) for Non-matriculated Students (3 credits per term)

Private instruction in instruments, voice or composition for special students.

Prerequisite: permission of the instructor, approval of the Dean and special student fee.

MUS 101 Basic Musicianship (6 credits)

Notation and vocabulary, sight singing and ear training, rhythmic skills and keyboard studies. For non-keyboard majors a basic orientation to the keyboard as a study tool is provided. For keyboard majors, the keyboard component includes sight-reading, harmonic progressions, transposition and improvisation.

Each student will be assigned to the appropriate portions of this course on the basis of placement examinations. The number of class hours required will vary according to the needs of each student as reflected in the placement examinations.

Students will receive a grade of "Incomplete" in this course until such time as the course work is completed and a final grade earned. This "Inc" should be interpreted to mean that the course is still in progress and does not imply that the student is not meeting his responsibilities. Grades of "Incomplete" in Music 101 must be removed at the end of three terms for college students, and at the end of six terms for high school students. An extension of an additional term may be granted only with special permission of the Dean.

No student will be permitted to proceed to Phase II of the program without passing a rigorous examination concerning all aspects of this course including a listening exam consisting of basic repertoire.

MUS 104 Basic Form and Structure (1 term) (3 credits)

A study of the principles of form and structure, thematic, tonal and rhythmic organization; basic genre from common practice period.

Prerequisite: Music 101

MUS 110 Analysis and Composition Techniques I (2 hours per week)
(3 terms)
(1 credit per term)

Homophonic forms from the two-part song form through the sonatina form and rondo. Students analyze and write compositions of all periods and styles analyzed.

3 terms required for all composition majors.

Corequisite: Music 400 (Composition)

MUS 117, 118, 119 Composition for Non-Composition Majors (1 hour per week)
(3 terms)
(1 credit per term)

The School of Music makes available composition class for non-composition majors. Limited enrollment. Permission of instructor. Approval of Dean.

MUS 131 Organ Literature and History I (2 hours per week)
(1 term)
(1 credit)

Study of the principles of organ design and construction. Rudiments of temperament and tuning. Examination of a variety of organs in North Carolina.

Prerequisite: Music 101.

Required of organ majors.

MUS 132 Organ Literature and History II (2 hours per week)
(1 term)
(1 credit)

History of the development of the organ. Examination and evaluation of the work and influence of major organ builders throughout the history of the organ.

Prerequisite: Music 131

Required of organ majors.

Two of the following Organ Literature and History courses are required of organ majors. The others may be taken as electives.

MUS 133 Organ Literature and History III (2 hours per week)
(1 term)
(1 credit)

Organ music of France to 1750. Musical forms and textures of the early French composers including Titelouze, Nivers, Boyvin, Grigny, Couperin, through Clerambault.

Prerequisite: Music 132.

MUS 151, 152, 153; 251, 252 Piano Literature (1 term each course)
(1 credit per term)
(2 hours per week)

Survey of the piano works of the major composers of each stylistic period with detailed analysis and performance of representative masterpieces.

Music 151 Keyboard music of the Baroque traditionally played on the piano with emphasis on J.S. Bach, Handel, and D. Scarlatti.

Music 152 The Viennese Classical Sonata: Haydn, Mozart, Beethoven.

Music 153 Nineteenth Century Romanticism: Schubert, Mendelssohn, Chopin, Schumann, Liszt, Brahms.

Required for all piano majors.

Prerequisite: Music 101.

Whenever possible, each term will coincide with its counterpart in the 201-205 series of Literature and Style.

MUS 158 Accompanying (2 class hours per week)
(3 lab hours per week)
(3 terms)
(1 credit per term)

Class meetings and private coaching in addition to study of all periods of piano chamber works. Basic principles of instrumental accompanying are covered with emphasis on sight-reading, techniques of adapting orchestral reductions and development of flexible performance skills.

3 terms required of all college level pianists.

Prerequisite: 6 terms of MUS 400 (Piano) or permission of the instructor.

MUS 170 Vocal Diction (2 class hours per week)
(3 terms)
(1 credit per term)

Study of principles of diction for singers. Phonetics and sound production as applied to singing in English and Italian.

Pre- or co-requisite: Italian 101

MUS 171, 172, 173 Acting and Movement for Singers (3 terms)
(2 hours per week)
(1 credit per term)

Basic acting technique to familiarize the student with stage movement and character development.

3 terms required for all voice majors.

Prerequisite: Music 101.

MUS 199 Independent Study

Independent study in the form of performance, research, or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the courses.

Prerequisite: Permission of the instructor and approval of the Dean.

Literature and Style Courses (1 term each course)
(3 credits per term)
(4 hours per week)

Studies in the performance practices of the various periods of music. Lecture/demonstration sessions devoted to the historical, stylistic, and aesthetic principles of the period alternating with practical performance laboratory experience, or research projects, or projects in analysis and composition techniques depending upon the student's major interest. Each course is supervised by a lecturer assisted by various members of the faculty, guest lecturers and performers, and advanced students.

Music 201 Literature and Style of the Baroque Period

Music 202 Literature and Style of the Classical Period

Music 203 Literature and Style of the Romantic Period

Music 204 Literature and Style of the Modern Period

Music 205 Literature and Style of the Contemporary Period

Prerequisite: Music 101 and knowledge of appropriate portion of the Basic Repertoire list.

MUS 206 Style and Literature (1 term)
of the Renaissance Period (3 credits per term)
(4 hours per week)

Studies in the performance practice of the Renaissance period of Music. Lecture/demonstration sessions devoted to the historical, stylistic, and aesthetic principles of the period alternating with practical performance, laboratory experience, or research projects, or projects in analysis and composition techniques, depending upon the student's major interest. The course is supervised by a lecturer assisted by various members of the faculty, guest lecturers and performers and advanced students.

Prerequisite: Music 201, 202.

MUS 210 Analysis and Composition Techniques II (2 hours per week)
(3 terms)
(1 credit per term)

Variations, from ground motive, through classical variations and the chaconne and passacaglia to simple twelve-tone procedures, contrapuntal forms from rounds and inventions through the motet and fugue, and classical sonata-allegro form. Works analyzed are drawn from all periods and styles. Assigned written work parallels the analytic work.

3 terms required for all composition majors.

Prerequisite: Music 110.

MUS 221, 222, 223 (2 hours per week)
Guitar Literature (3 terms)
(1 credit per term)

A survey of the important solo literature for the guitar from the Renaissance through the present.

Required for all Guitar majors.

Prerequisite: 6 terms of Music 400 (Guitar) or permission of the instructor.

MUS 231 Organ Literature and History IV (2 hours per week)
(1 term)
(1 credit)

Organ Music of Italy, Spain, and England to 1750. National characteristics of the instrument. Major emphasis on music and forms of Gabrieli, Mayone, Frescobaldi, Rossi, Cabezón, Cabanilles, Tomkins, Gibbons, Greene, and Purcell.

Prerequisite: Music 132

MUS 232 Organ Literature and History V (2 hours per week)
(1 term)
(1 credit)

Organ music of the Netherlands and Germany to 1750. Major

emphasis on the music of Sweelinck, Kerckhoven, Scheidt, Scheidemann, Tunder, Buxtehude, and J.S. Bach.

Prerequisite: Music 132.

MUS 233 Organ Literature and History VI (2 hours per week)
(1 term)
(1 credit)

Romantic and contemporary music for the organ. Study of romantic and contemporary instrument. Major emphasis on music by Mendelssohn, Brahms, Franck, Liszt, Reger, Schoenberg, Messiaen, Durufle, and Albright.

Prerequisite: Music 132.

Music 251 Piano Music of the First Half of the 20th Century: Debussy, Ravel, Stravinsky, Bartok, Hindemith, Prokofiev, Schonberg, Berg, Webern, Ives.

Music 252 Piano Music since World War II: Stockhausen, Berio, Boulez, Carter, etc.

Required for all piano majors.

Prerequisite: Music 101.

Whenever possible, each term will coincide with its counterpart in the 201-205 series of Literature and Style.

MUS 257 Piano Pedagogy I (1 term)
(2 hours per week)
(1 credit)

Objectives, methods, psychology, texts, and repertoire utilized in teaching private and group piano to beginners.

Prerequisite: 9 terms of Music 400 (Piano)

MUS 258 Advanced Accompanying (2 class hours per week)
(3 lab hours per week)
(1 credit per term for 3 terms)

Continuation of Music 158 on an advanced level.

Prerequisite: Music 158.



MUS 270 Vocal Diction II

(2 hours per week)

(1 credit per term)

(2 terms)

Study of principles of diction for singers. Phonetics and sound production as applied to singing in German.

Pre- or co-requisite: German 101.

MUS 271, 272, 273;

Vocal Literature

(1 term each course)

(1 credit per term)

(2 hours per week)

A survey of the solo song and oratorio literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

Music 271 Baroque Period

Music 272 Classical Period

Music 273 Romantic Period

Whenever possible, each term will coincide with its counterpart in the 201-205 series of Literature and Style.

Required for all voice majors.

Prerequisite: Music 101.

MUS 274 Opera Literature

for Singers I

(2 hours per week)

(1 credit)

A performance laboratory dealing with major opera scores from the Baroque through Mozart.

Prerequisite: Music 201 and 202.

MUS 275 Opera Literature

for Singers II

(2 hours per week)

(1 credit)

Continuation of Music 274. Operas of the 19th century with emphasis on works by Rossini, Verdi, Berlioz, Mussorgsky and Wagner.

Prerequisite: Music 203 and 274.

**MUS 276 Opera Literature (2 hours per week)
for Singers III (1 credit)**

Continuation of Music 275. Operas from Debussy to the present with emphasis on works by Richard Strauss, Berg, Janacek, Stravinsky, Britten and representative American composers.

Prerequisite: Music 275 and 204.

**MUS 278 Keyboard for Singers (2 hours per week)
(1 credit)**

The study of the piano with the objective of providing the singer with the ability to play simple vocal accompaniments.

3 terms required for all voice majors.

Prerequisite: Music 101.

MUS 299 Independent Study

Independent study in the form of performance, research, or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the courses.

Prerequisite: Permission of the instructor and approval of the Dean.

**Form and Analysis Courses (1 term each course)
(1 credit per term)
(2 hours per week)**

A study of the basic musical forms of the period; analysis of representative works with emphasis on how to perform these in relation to the form and stylistic features.

Music 301 Form and Analysis of the Baroque Period

Music 302 Form and Analysis of the Classical Period

Music 303 Form and Analysis of the Romantic Period

Music 304 Form and Analysis of the Modern Period

Music 305 Form and Analysis of the Contemporary Period

Prerequisite: Music 101

Corequisite: related Style and Literature Course.

**MUS 307 Orchestration for (2 hours per week)
Non-Composers (3 terms)
(2 credits per term)**

A study of orchestral instruments and their use in various styles of orchestral literature. Basic concepts of sound production, tone color, range, blending and balancing. Analysis of scores, written projects and performances.

Prerequisite: 2 courses from among Music 201-205 series.

**MUS 310 Analysis and (2 hours per week)
Composition Techniques III (3 terms)
(1 credit per term)**

Analysis focuses on large works which utilize and combine forms covered in the first two years. Repertoire includes many twentieth-century works and analysis of any innovative techniques to be found in them. Contemporary analytical theories and compositional systems such as those of Hindemith, Schoenberg, Lennart and Messiaen are studied.

3 terms required for all composition majors.

Prerequisite: Music 210.

**MUS 317 Instrumental Conducting (2 hours per week)
(3 terms)
(2 credits per term)**

Study of the basic conducting techniques pertinent to instrumental performance. Instrumental balance, articulation and phrasing. Laboratory conducting sessions with School of Music instrumental ensembles.

Music 317 or 377 required for all composition majors.

Prerequisite: 2 courses from among Music 201-205 series.

MUS 355 Vocal Literature for Pianists (1 term)
(2 hours per week)
(1 credit)

Study, preparation and performance of literature for voice and piano from the pianist's point of view. Style concepts from early Italian forms, German lieder, French art song, and contemporary repertoire. Analysis of problems in language, breathing, phrasing, and accompanying techniques.

Prerequisites: Music 101, 201, 202
Music 158.

MUS 357 Piano Pedagogy II (1 term)
(1 credit)
(2 hours per week)

Continuation of Music 257.
Prerequisite: Music 257.

MUS 370 Vocal Diction III (2 hours per week)
(2 terms)
(1 credit per term)

Study of principles of diction for singers. Phonetics and sound production as applied to singing in French.
Pre- or co-requisite: French 101.

A survey of the solo song and oratorio literature from the major stylistic periods with emphasis on style, interpretation, poetic content, performance and program building.

Music 371 Vocal Literature: Modern Period
Music 372 Vocal Literature: Contemporary Period

Whenever possible, each term will coincide with its counterpart in the 201-205 series of Literature and Style.
Required for all voice majors.
Prerequisite: Music 101.

MUS 374 Acting for Opera Singers (3 2-hour meetings per week)
(1 credit per term)
(3 terms)

Acting concepts and stage movement techniques adapted to the requirements of operatic singing.
Prerequisite: Music 275 and permission of the instructor.

MUS 377 Choral Conducting (2 hours per week)
(3 terms)
(2 credits per term)

Study of the basic conducting techniques pertinent to choral singing. Choral diction, phrasing, articulation, and blend. Laboratory conducting sessions with School of Music choral organizations.

MUS 398 Special Topics in Music I

The School of Music offers a variety of courses on topics of special interest. The School makes every attempt to respond to both faculty and student interest in the formulation and scheduling of such courses.

MUS 399 Independent Study

Independent study in the form of performance, research, or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the courses.
Prerequisite: Permission of the instructor and approval of the Dean.

MUS 401, 402, 403 Graduate Preparatory Studies in Theory and Counterpoint

Detailed study of harmony from Baroque through the late Romantic period vocabulary with emphasis on strict 4-part writing, piano texture writing, and harmonic analysis. Study of 16th

century 2 and 3 part writing and 18th century 2 through 4 part writing. Emphasis in these studies is upon the skills required to pass Graduate School harmony and counterpoint placement exams.

**MUS 404, 405, 406 Graduate Preparatory Studies
in History and Counterpoint**

Detailed study of the various periods of music history with particular emphasis on Medieval and Renaissance music. All periods of music history will be touched upon with special attention given to the acquisition of necessary information in order to pass Graduate School placement examinations in music history.

MUS 410 Analysis and Composition Techniques IV (2 hours per week)
(3 terms)
(1 credit per term)

Opera, ballet and large works for chorus and orchestra will be analyzed. Works which are relevant to the student's particular compositional projects will be assigned for detailed analysis. Students will also be required to write a detailed analysis of one of their own works.

Prerequisite: Music 310.

MUS 458 Dance Accompanying (1 term)
(1 credit)
(2 hours per week)

A study of rhythmic concepts, improvisational techniques and repertoire appropriate for effective dance accompaniment. Laboratory work in the School of Dance.

Prerequisite: 6 terms of Music 400 (piano), permission of the instructor and approval of the Dean.

MUS 498 Special Topics In Music II

Same as Music 398 on an advanced level.

Prerequisite: permission of the instructor and approval of the Dean.

MUS 499 Independent Study

Independent study in the form of performance, research, or composition under the supervision of a member of the faculty. The number of hours and credits will vary according to the nature and the scope of the courses.

Prerequisite: Permission of the instructor and approval of the Dean.

MUS 505 Jazz Ensemble (3 hours per week)
(1 credit per term)

Preparation and performance of works for large and small ensemble utilizing arrangements and improvisation.

Performances on and off campus.

Prerequisite: audition/assignment.

MUS 508 Orchestra (1 credit per term)
(7½ hours per week)

Preparation and public performance of representative works from the symphonic literature including opera and dance. Performances on and off campus.

Prerequisite: audition/assignment.

MUS 509 Chamber Music (1 credit per term)
(1 class hour per week)
(3 rehearsal hours per week)

Study, preparation, and performance of representative works from the chamber music repertoire.

Prerequisite: audition/assignment.

MUS 549 Percussion Ensemble (2 1½ hour meetings per week)
(1 credit per term)

Preparation and public performance of a wide variety of contem-

porary percussion music. Performances on and off campus. Required of all percussion majors each term through Phase II.

MUS 568 Orchestral Repertoire (2 hours per week)
(Strings) (3 terms)
(1 credit per term)

Study of standard orchestral repertoire including ballet and opera by instrument (violin, viola, cello, and bass) with emphasis on style and technical problems.

3 terms required of all string majors. May be continued as an elective.

Prerequisite: audition/assignment.

MUS 574 Chorus (2 hours per week)
(1 credit per term)
(3 terms)

Reading and rehearsal of representative choral works from the Renaissance through the Romantic period.

3 terms required of all new students. May be continued as an elective.

Voice majors are required to take a minimum of nine credits in either Music 574 or 576.

MUS 575 Opera Workshop (6 hours per week)
(1 credit per term)
for 3 terms)

Preparation and public performance of fully staged opera productions in cooperation with the School of Design and Production. Workshop productions of opera scenes from several operas with students learning a variety of roles.

Prerequisite: audition/assignment.

MUS 576 Cantata Singers (4 hours per week)
(1 credit per term)

Preparation and performance of choral works from the

Renaissance through the Modern period for unaccompanied chorus and chorus with instruments. Performances on and off campus.

Voice majors are required to take a minimum of 9 credits in either MUS 574 or 576.

Prerequisite: audition/assignment.

MUS 578 Vocal Ensemble (1 credit per term)
(3 hours per week)

Preparation and public performance of chamber vocal music from all of vocal literature.

Prerequisite: audition/assignment.

MUS 585 Saxophone Ensemble (1 credit per term)
(1 class hour)
(3 rehearsal hours)

Preparation and public performance of a wide variety of literature for saxophone ensembles. Performances on and off campus.

Prerequisite: audition/assignment.

MUS 586 Wind Ensemble (1 credit per term)
(6 hours per week)

Preparation and public performance of representative works for wind ensemble. Performances on and off campus.

Prerequisite: audition/assignment.

MUS 587 Brass Ensemble (1 credit per term)
(4 hours per week)

Preparation and public performance of representative works for Brass Ensemble. Performances on and off campus.

Prerequisite: audition/assignment.

MUS 588 Orchestral Repertoire (6 terms)
for Woodwinds and Brass (2 hours per week)
(1 credit per term)

Reading and study of wind parts of orchestral literature with

emphasis on Romantic and 20th Century repertoire.

3 terms required of all wind and brass majors.

Prerequisite: audition/assignment.

MUS 590 Studio Class

(1 hour per week)

(1 credit per term)

Each major performance teacher maintains a weekly class for his or her students. Included are in-class performance and critique in addition to specialized studies related to the particular instrument or voice, such as reed making for oboists.

Required of all performance majors every term during Phases I and II.

MUS 599 Special Performance Projects

In response to faculty and student interest, the School of Music periodically offers special courses devoted to the performance of unique or unusual repertoire or other performance projects outside the regular program. These projects are particularly applicable to Phase Three of the curriculum, although they are not confined to that part of the program. The number of hours and credits varies according to the nature and length of the project. Prerequisite: permission of the instructor and approval of the Dean.

Guidance

The School of Music faculty and administration endeavor to support the young musician's development on the personal, academic, professional, and career planning levels. The private teacher, other faculty members, representatives of the School of Music administrative staff, and advisors working through the Department of Student Services are available to music students.

Scholarships and Awards

A number of tuition reductions, scholarship grants, and awards are available to both incoming and enrolled music students.

Admission

Admission to the School of Music is by audition and/or interview. For specific audition guidelines contact Director of Admissions, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, North Carolina 27107.

In addition to college students the School of Music seeks to enroll talented Junior High School and High School students. Recognizing differences in age and study opportunities, pre-college applicants are auditioned at the appropriate level with special emphasis upon potential. Junior High School and High School students who wish to expand their study of music are urged to make application for admission.

Sanford Scholarship Competition

Sanford Scholarship Competition, Friday, January 29, 1982, (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

Audition Dates

All music auditions with the exception of Voice and Brass,** will be held on the following dates:

December 11, January 29 (Sanford Competition), February 5, 12, 19, 26, March 5, April 2, 16.

**Voice and Brass auditions will be held on the following dates:

December 7, January 29 (Sanford Competition), February 15, 22, March 1, April 5, 19.

*These dates coincide with the annual Furniture Market in High Point, NC. Applicants who wish to audition on this date and who will need hotel or motel accommodations, are advised to make reservations well in advance since most area hotels and motels will be booked.

Placement, Grading, and Retention

Placement: Each new student will be placed into the appropriate level (e.g., H.S. 12, College year I) on the basis of the audition in the student's major and placement examinations in basic musicianship and literature and style.

Evaluation: For the purpose of maintaining records for transfer, and further study, the traditional A through F grading system is employed on the student's transcript (see General Regulations description). In general, the minimum grade for continu-

ance in the program is B, although grades alone do not determine a student's eligibility to continue.

Retention: The primary consideration in determining the student's eligibility to continue in the program is the demonstration of growth toward artistic excellence. Interruption of study may result from the student's inability or unwillingness to grow as a performance major. Taking responsibility for one's own progress and fulfillment of one's talent is essential to continuance in the program and success in the profession. Students whose progress in these areas is in question may be placed on probation for a period which may extend for one to three terms. Letters of invitation are sent at the conclusion of each academic year upon recommendation of the faculty and approval of the Dean.



Graduation Requirements

High School Diploma: The successful completion of the course of study outlined on page 117.

Bachelor of Music Degree: The completion of all requirements listed under Phase I and Phase II of the curriculum for each major and the successful fulfillment of a final year curriculum of pre-professional or pre-graduate study courses and projects planned jointly by the student and appropriate faculty. Approval of the Dean required. In addition, completion of the appropriate number of general studies credits as listed under Requirements by Major.

Diploma in Music (college): Completion of the arts program required for the Bachelor of Music Degree minus general studies requirements.

Special Programs in Music

Special Programs in Music are those which are outside of the formal curriculum of the School of Music. Program offerings are designed to benefit members of the community, young musicians from the public schools, teachers of music on all levels, and above all, to provide musical enrichment for the School of Music students. Clinics and workshops are presented to benefit segments of the School of Music and to serve the needs of public school

students and teachers. Some programs present guest clinicians while other focus on the School of the Arts faculty and students.

The Community Music Program offers musical instruction on band and orchestral instruments as well as voice, piano, and guitar. Instruction is available to members of the community regardless of age. The teaching staff is made up of North Carolina School of the Arts faculty members, advanced students in the School, and qualified area musicians.

Summer programs are designed to provide learning experiences in music for high school and college musicians in the context of specialized workshops and seminars.



International Music Program

Robert Hickok, Director

Catherine E. Bolton, Executive Assistant

George Trautwein, principal conductor

Eugene Rizzo, European coordinator

The School of Music's International Music Program, now entering its sixteenth year, is a unique summer study and performance experience for talented young American orchestral, ensemble, and jazz performers. Internationally respected, and supported in part by subsidies from European governments, as well as by private and corporate American funds, the Program begins with four weeks of preparation in the United States followed by four weeks of intensive concert touring abroad.

The North Carolina residency takes place in Pinehurst, a well known North Carolina resort in the south-eastern part of the State. Students have access to most of the resort's facilities. The preparation period includes individual coaching and study in chamber music, rehearsal and preview performances of the concert repertoire, and orientation courses in the languages and culture of the countries visited. Participants in the Program may enter the concerto competition during this period, with winners performing as soloists during the concert tour.

The Program includes advanced students between the ages of 16 and 25 from the major conservatories and music schools all over the United States. Admission to the Program is by audition only.

For the 1981 season, engagements were booked long in advance for concerts in Italy and in Germany. George Trautwein, formerly of the Tucson Symphony and the newly appointed Director of Orchestral Programs at the North Carolina School of the Arts, the rising young Italian conductor Lorenzo Muti, and Stephen Shipps of the North Carolina School of the Arts faculty, were featured as conductors. Chamber music faculty was comprised of various North Carolina School of the Arts faculty members.

Inquiries and requests concerning the 1982 summer Program should be addressed to Catherine E. Bolton, Executive Assistant to the Director, International Music Program, Post Office Box 12189, Winston-Salem, North Carolina 27107.

Selected instrumentalists participate in the summer international Music Program which includes intensive rehearsals and performances in ensemble work, jazz and orchestra, followed by a European tour of performances.



General Studies

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The Program of the Department of General Studies of the North Carolina School of the Arts offers students the opportunity to broaden their personal commitment to the arts and, at the same time, gives them an overall perspective on themselves as individuals and as a part of society. The general studies offerings are focused on those areas of the humanities and the social and natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts; through offerings aimed at developing historical, aesthetic, philosophical, and spiritual values and perspectives, the general studies program at the North Carolina School of the Arts aids in the attainment of that goal. The School of the Arts provides a high quality of general studies training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, social studies, mathematics, science, health and physical education. A comprehensive program in modern foreign languages is included in their curriculum. Qualified high school students are permitted to enroll in college-level courses and receive elective credit. The High School

Division is accredited by the North Carolina Department of Public Instruction and by the Southern Association of Colleges and Schools.

The College Division is also accredited by the Southern Association of Colleges and School and awards the Bachelor of Music degree and the Bachelor of Fine Arts degree. The student in the degree program may choose from offerings in general studies, language and literature, humanities, social sciences, mathematics, and natural sciences. Independent study, either by contract or as tutorial work, is arranged for specific interests or for special scheduling difficulties.

Attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

The minimum academic requirements for admission into the degree program are : (1) combined SAT scores of 800; (2) high school diploma or equivalent; and (3) a reasonably acceptable high school record.

For students in the Diploma Program remedial and enrichment work is available. Application for enrichment work should be made directly to the General Studies Office.

William L. Tribby, *Director of General Studies* (1979)

A.B., English, Western Maryland College. M.A., Ph.D., Dramatic Art, The University of Iowa. Member of Western Maryland College faculty, 1958-61, 1963-79 (head of Dramatic Art department; coordinator of Interdisciplinary Studies; co-Coordinator, pilot program, Humanities and Modern Education). Instructor, Theatre and General Electives, for middle and high school students enrolled in the Gifted and Talented Program of the Maryland State Department of Education, Maryland Center for the Arts. Critic Fellow, National Critics Institute, Eugene O'Neill Memorial Theater Center; actor, director, critic in educational and community theatre and film.

Noel Callow Kirby-Smith, *Writing and Literature* (1971); *Assistant Director of General Studies, College* (1976)

B.A., English, Saint Xavier College, Chicago, Illinois; M.F.A., The University of North Carolina at Greensboro. Senior faculty member.

Jane Higgins Van Hoven, *Science* (1971); *Assistant Director of General Studies, High School Division* (1974)

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College, Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York, Schools. Instructor, University of North Carolina at Greensboro. Staff naturalist, Natural Science Center, Greensboro, North Carolina. Research technician, Bowman Gray School of Medicine. Senior faculty member.

Kathy Neace, *Administrative Secretary* (1965-68, 1970)

Ping Wu, *Secretary* (1980)

Kathleen Byrd, *Secretary* (1980)

Carol Aycock, *Theatre History* (1981)

B.F.A., M.A., Theatre, University of Connecticut. Ph.D., Theatre History, University of Georgia. Member of University of Hartford (Conn.) faculty, 1975-76 (stage director for University Players; director and writer for University television productions). Faculty of DeKalb College (Atlanta), 1967-71 (Chairman, Department of Drama and Speech; Director of the Theatre). Teaching assistant at University of Georgia, 1974-76. Faculty of Agnes Scott College (Atlanta), 1977-78. Faculty of Georgia State University (Atlanta), 1979-81. Stage director and script writer. Art dealer and gallery owner.

Arthur J. Ballard, *English and Social Studies* (1968)

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Missouri, University of Iowa, University of Michigan, Wake Forest University. Senior faculty member.

Sarah Lu Bradley, *Social Sciences, (Counselor)* (1971)

B.A., Philosophy/Religion, Greensboro College; M.R.E., Duke University M.Ed., Counseling, University of North Carolina at Greensboro; training program in Transactional Analysis at Southeast Institute, 1976-77; Regional Representative for N.C. Group Behavior Society; member of American Personnel and Guidance Association, and International Transactional Analysis Association.

Gary W. Burke, *Social Studies (1970)*

B.A., graduate studies, Wake Forest University. Assistant counselor, N.C. Advancement School. Representative to World Affairs Institute on the Middle East Crisis. American Foundations participant (Wake Forest University-Reynolda House). Instructor in American Civilization, Inter-Study European Exchange Program. Candidate for Master of Arts in Liberal Studies, New School for Social Research, Senior faculty member.

Marilyn Cardwell, *English and French (1974)*

B.A., Transylvania College; Woodrow Wilson Fellow, M.A., University of Michigan. Diplome d'etudes, cours de civilisation francaise a la Sorbonne, Paris, France. Perfectionnement: Universite Catholique de L'Ouest, Angers, France.

Robert Countiss, *French (1973)*

B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Foreign Study at the Faculte des Lettres et des Sciences, Nice, France. Perfectionnement: L'Universite Catholique de l'ouest, Angers, France. Institute in French, Salem College, summer 1976. Senior faculty member.

Linda Davis, *Physical Science, Chemistry, Physics (1974)*

B.S., East Carolina University; M.Ed., University of North Carolina at Greensboro. Teacher: Johnston Co.; Cumberland Co.; Fayetteville City; Winston-Salem-Forsyth County Public Schools.

Charles Frohn, *English (1968)*

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westmar College, Iowa and at Virginia Polytechnic Institute. Senior faculty member.

Carol H. Harding, *Mathematics (1981)*

B.S., cum laude, Phi Beta Kappa, Wake Forest University; M.A.T., Duke University

Nancy Goldsmith Leiphart, *Italian (1975)*

B.A., cum laude, Boston University; M.A., Brown University; Ph.D., University of North Carolina at Chapel Hill in Italian Literature and Renaissance Studies. Attended Middlebury College, the Italian School. Foreign study at the Florida State University Study Center in Florence, Italy; and as a Fellow of the Renaissance Society of America Summer Workshop, Florence. Instructor of Italian and Spanish at University of South Carolina. Teaching Assistant in Italian at UNC-Chapel Hill. Interpreter for International Music Program, summer 1976, 1977.

Cranford Johnson, *Social Sciences (Director of Counseling) 1970*

B.A., History/Political Science, Birmingham-Southern College; B.D., Emory University. Campus minister, Duke University, 1963-69; Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-70; North Carolina Family Life Council; North Carolina Group Behavior Society; American Association of Sex Educators and Counselors; Instructor in Social Sciences.

Patricia D. Johnston, *English (1969)*

A.B., Wellesley College; M.A., English and Dramatic Arts, Columbia University. Teaching assistant, Purdue University. Worked as a free-lance writer, research assistant, technical writer, and proposal writer. Proposals distributed as models by O.E.O. Television acting experience: Mistress of Ceremonies, "Jigsaw Time" (half-hour weekly show), WSJS-TV. Professional publication:

General Studies faculty

articles in American Home Magazine; fiction in Young People Magazine. Playwriting: Studied with John Gassner in New York City. Productions of three different original plays at Wellesley, Massachusetts; Morristown, New Jersey; and Rochester, New York. Graduate work in Directing and stagecraft. Senior faculty member.

Janet L. Joyner, *French (1973)*

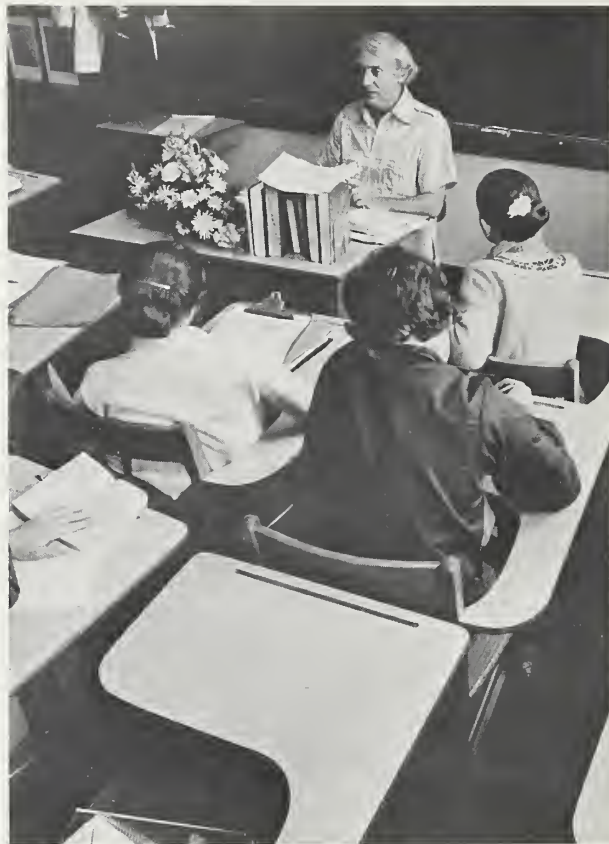
A.B., Converse College; M.A., University of Georgia; diplôme de 2 degree, Faculte des lettres, L'Universite de Grenoble; Ph.D., The Florida State University. Assistant to the Dean, College Division (1974-75). Senior faculty member.

William D. King, *English and Film (1971)*

B.A., cum laude, Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Teacher, American Studies, E.C. Glass High School (Lynchburg, Va.). Director of Freshman English, Central Virginia Community College, Lynchburg, Virginia. U.S. Office of Education Exchange Teacher, Stevenage College of Further Education (English Language and Literature), Stevenage, England, 1975-76. William Faulkner Conference, Oxford, Mississippi, August 1978. N.E.H. Fellow in History of Film, Northwestern University, summer, 1980. Senior faculty member.

Richard H. Miller, *Philosophy (1972)*

A.B., Colgate University; Ph.D., Columbia University. Acting Dean, Academic Studies, January-August, 1979. Senior faculty member.



Elaine Doerschuk Pruitt, *History and English* (1975)

B.A., cum laude, M.A., University of North Carolina at Greensboro, N.E.H. Fellow, University of California-Berkeley, Summer, 1976. N.E.H. Fellow, University of California-Berkeley, 1979-80.

William A. Pruitt, *History* (1973)

B.A., magna cum laude, Catawba College; Woodrow Wilson Fellow; Virginia-Danforth University Teaching Fellow; Ph.D. candidate, Modern European History, University of Virginia.

Anne T. Shorter, *English* (1971)

B.A. in English, University of North Carolina at Greensboro; M.A. in English, Duke University; further study in English and American literature, Duke University. Senior faculty member.

William G. Shropshire, *Mathematics* (1967)

A.B., Duke University; M.A., Appalachian State University.

Margaret Thomson, *Art History and Humanities* (1979)

B.A., Greensboro College; M.A., Florida State University. Ph.D. candidate, Inter-Disciplinary Humanities, Florida State University. Part-time instructor, Florida State University, 1973-75; part-time instructor, UNC-Greensboro, 1978-79.

Eleonore von Nicolai, *German* (1973)

Professional stage actress with 23 years of continuous service; born and educated in Germany.

High School

Course Requirements

The student must comply with the regulations of the

state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from available high school and college courses.

Total Credits Required for High School Graduation

English	4 units
Physical Education/Health	1 unit
Biology	1 unit
Science Elective	1 unit
U.S. History	1 unit
Social Studies Elective	1 unit
Mathematics	2 units
Arts Units and Electives	7 units
Total (grades 9-12)	18 units

Competency Testing

Students must also have a passing score on the North Carolina Competency Tests in order to receive a high school diploma from the North Carolina School of the Arts. These tests, which are required by North Carolina State law, are given during the spring and fall of each year. Testing begins in the junior year so that each student has four opportunities to pass the tests before the scheduled graduation date.

Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. Each high school student is provided with a copy of the General Studies attendance policy and is responsible for knowing and abiding by the regulations.

Course Descriptions

English Program

Development of reading and writing skills, enjoyment and appreciation of literature, and development of taste and critical judgment are the general objectives that guide the design of the program.

Seventh Grade English — Eighth Grade English

This is a two-year program with emphasis on development of grammar knowledge and writing skills. Plays of appropriate levels are studied as well as short stories and narrative poetry with uncomplicated rhythms and imagery.

English I: Grammar and Literary Forms I

In the first year of high school, concentration is on grammar and composition. A basic vocabulary of literary analysis is introduced; readings include short fiction, novels, drama, and poetry. Vocabulary study, speechwriting, and elementary research skills are also taught.

English II: Grammar and Literary Forms II

Continued study of grammar and composition; additional focus on letter writing, resume writing, the research paper, vocabulary; reading of selected novels and plays.

English III: American Literature

This course reviews grammar, mechanics, and vocabulary as a basis for practice in expository writing. It also introduces students to critical analysis of the literary genres of the essay, fiction, poetry, and drama, with focus on American authors.

English IV: Language, Literature, and Film

A study of masterpieces of American, British, and European literature, with emphasis on the artist in literature, the transference of literature to film, the development of elements of style and critical analysis in composition.

English V: Advanced Composition and Reading

In this seminar-style course, advanced students discuss readings from American and British writers. A wide variety of writing experiences, close readings of poetry and prose passages, and objective testing sessions characterize the weekly procedures. Students can qualify for college credit in many colleges upon satisfactory completion of the Advanced Placement Examination in English in May.

The Mathematics-Science Program

The mathematics-science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

Seventh Grade Mathematics—Eighth Grade Mathematics

A two-year program of the basic principles and techniques of mathematics. A pre-algebra course with emphasis upon problem solving and upon the discovery of mathematical patterns.

General Mathematics

Basic principles and techniques of mathematics. Emphasis is placed upon the more practical aspects of mathematics, particularly consumer topics and problem solving.

Mathematics I: Algebra I

An introductory course which should help the student to understand some of the basic structure of algebra, to acquire facility in applying algebraic concepts and skills, and to appreciate the role of deductive reasoning in algebra and the need for precision in the language.

Mathematics II: Algebra II

A continuation of the work begun in Algebra I, reinforcing and extending the student's awareness of principles and mastery of techniques.

Mathematics III: Geometry

Euclidean plane and solid geometry with an introduction to non-Euclidean geometry. Emphasis is upon inductive thinking, discovery, and deductive reasoning; appreciation of the postulational nature of mathematics and the development of logical thought.

Mathematics IV: Introductory Analysis

An advanced course, for the student who has well-developed mathematical skills.

Seventh Grade Science-Eighth Grade Science

A two-year program covering basic principles and techniques of science.

Science IP

A general introduction to physics and chemistry on a level less abstract than that of the more specific science courses. Open to all high school students. Offered in 1982-83, and alternate years.

Science IE

A study of the ever-changing earth and its place in the universe. Offered in 1981-82, and alternate years.

Science II

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using biology as a vehicle. Emphasis in two terms is on human biology; third term focuses on man and his environment.

Science IIIC

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery. Both Science III courses are higher level science courses which require basic mathematical skills and the prior completion of one science course and a year of Algebra.

Science IIIP

An introduction to the concepts and methods involved in the study of matter and energy. Basic mathematical skills are necessary. Offered in 1982-83 and alternate years. Both Science III courses are higher level science courses which require basic mathematical skills and the prior completion of one science course and a year of Algebra.

Foreign Language Program

A four-year program of French is offered. The college French, German and Italian courses are open to high school students with a good background in language skills. The entire foreign language program is directed toward achieving practical use of the language with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

General Studies High School

French I

Introduction to the basic sounds and speech patterns of French. Emphasis is on total control of material learned, including the speaking, writing, reading and aural-oral comprehension of the language in a culture-oriented atmosphere.

French II

Continued study of the language and culture including introduction of finer points of grammar, composition and conversation. Further emphasis on the four aspects of language learning introduced in French I.

French III

A study in depth of the language and culture including more advanced grammar structures and a range of literary works presented in a conversational atmosphere. Classes are conducted in French.

French IV

Study of language accompanied by analysis and interpretation of a broader scope of the literature, culture and civilization. Conducted in French. (Enrollment only by permission of instructor.)

Social Studies Program

The social studies program seeks to develop the student's ability to use past experiences of various civilizations as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

Seventh Grade Social Studies-Eighth Grade Social Studies

The two-year program includes a study of U.S. history before 1900; government and politics; world geography; current events and contemporary problems.

Social Studies: Patterns of Culture

Primarily for 9th and 10th grade students. A look at representative cultures of the world, focusing on geography, climate, population distribution, social structure, kinship, language, technology, economics, religion, philosophy, and the arts as integral elements of culture; attention to continuity and to cross-cultural comparisons.

Social Studies: Modern European History

An advanced social studies course, geared to the needs of high school juniors and seniors. Emphasis on cultural movements in Europe from the 17th century to the 20th century, and on developing an understanding of European culture and contributions to the arts.

Social Studies: American Studies

This course is designed to meet the high school graduation requirement in United States History. Significant factors from the age of exploration to the age of world power are examined, with special emphasis on the uniqueness of American institutions and their importance in the world today, as well as American artistic contributions.

Health and Physical Education

The physical education requirement for high school students is met in the case of dance students through their regularly scheduled arts courses. For music, visual arts and design and production students a program is offered by the Department of General Studies. Primary focus of the program is on a variety of activities, suited to the needs and interests of the students and fulfilling the requirements set by the state of North Carolina.

In addition to the above, a course which fulfills the health requirement is offered for all high school students and includes an

introductory study of physical, mental, emotional, and environmental health; drug and alcohol abuse prevention; family life and sex education; interpersonal skills; disease control; first aid and emergency care. The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina.

College

Course Requirements

A minimum of 30 semester hours of general studies credit is required for the Bachelor of Music degree with a 2.0 cumulative average in addition to successful work in the arts area. For a Bachelor of Fine Arts degree in Dance, forty-eight semester hours credit of general studies with a 2.0 cumulative average are required in addition to successful work in the arts area. Thirty-six semester hours credit of general studies with a 2.0 cumulative average are required, in addition to the work in the arts area, for the Bachelor of Fine Arts degree in Drama and Design and Production. Specific distribution requirements for each curriculum are outlined in the appropriate section.

During each term of the academic year, the usual general studies program of the college student consists of four semester hours, each course usually carrying two semester hours. The student will thus

have earned twelve semester hours at the end of each year or a total of forty-eight hours at the end of four years. Modern languages and some science courses carry three semester hours credit. Independent Study courses or special seminars may vary from one semester hour to three semester hours credit depending upon the nature of the course.

Students who leave the School prior to completion of the college degree requirements may be issued a Diploma in their area of arts specialization. The Diploma indicates the amount of time spent in the School and the general level of satisfactory performance. Special requirements for the Diploma are listed in the requirements of each of the arts schools.

Satisfactory General Studies Progress Requirements

Students who have completed half the general studies requirements for their degree must maintain a 2.0 cumulative average and a 2.0 term average each term in general studies courses. A student who fails to achieve either a 2.0 cumulative or a 2.0 term average will be placed on general studies probation for the following term. The student whose cumulative average in general studies courses falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half the general studies requirements for their degree must maintain a 1.8 cumulative average and a 1.8 term average each term in general studies courses. A student who fails to achieve either a 1.8 cumulative or a 1.8 term average for a given term will be placed on general studies probation for the following term. The student whose cumulative average in general studies courses falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Pass-Fail Grade Designations

Students who have completed half their general studies requirements may take one elective course on Pass-Fail basis. Courses with Pass-Fail designations carry the credit value indicated in the catalog. The Pass grade is calculated in the total number of credits. Pass-Fail designations are not calculated in determining the cumulative general studies average. A student must indicate by the end of the Drop-Add period whether the course is being taken for Pass-Fail credit. This decision is final and cannot be changed.

Grading System and Quality Points

Final grades on performance in class work are sent to students and, where appropriate, to parents or guardians after the examinations at the end of each

term. In addition, mid-term reports are sent to students each term as a warning of less than satisfactory progress. Indication of student achievement is provided by the following grades and assigned quality points:

- A (4.0) indicates excellent work, superior achievement
- B (3.0) indicates very good work, work that merits praise
- C (2.0) indicates acceptable work that shows learning and progress
- D (1.0) indicates work that is barely acceptable, meets minimum requirements
- F (0.0) indicates course failure; work is so poor that minimum standards have not been met or required work has not been done; used as penalty in certain situations

CEEB Examinations

Students who enroll in general studies programs leading to the BFA or BM present SAT scores that indicate probable success in college work.

NCSA accepts College Entrance Examination Board advanced placement courses for general studies credit when a score of 3 or higher has been achieved on the official examination.

C.L.E.P. tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.

Course Descriptions

Not all of the courses listed below are offered each year. Lists of courses available in any given year may be obtained from the General Studies office.

General Studies 101: Critical Perspectives: Reading, Reasoning, Writing (2 Credits)

A course in reading, reasoning, and composition. Students learn to understand the structure of various types of prose narrative and develop their own skills in writing short essays. Students learn to write clear, correct sentences; coherent, purposeful paragraphs; valid, reasonable arguments. Skills for intelligent, perceptive discussion are also emphasized.

General Studies 102: Critical Perspectives: A Study of Poetry (2 Credits)

A course in understanding, discussing, and writing about poetry. Students learn about poetry as a natural expression of humanity, connected to the rest of life and related to the other arts. The writing instruction of 101 continues.

General Studies 103: Critical Perspectives: The Artist's Life (2 Credits)

A course in basic methods of research, writing, and critical discussion using biographical materials in the performing, literary, and visual arts. The biographical tests and topics change with some frequency, but the course always focuses the students' attention on the development of the artist's style, sources of inspiration, philosophy of art, and influence.

General Studies 121, 122, 123: The Arts in Context: Cultural Roots and Continuities (2 Credits Per Term)

An examination of major historical periods and the artistic styles which characterize them, with particular attention to visual arts,

music, literature, drama and ideas as integral elements of world cultures.

121: Ancient and Medieval

122: Renaissance and Baroque

123: Modern

General Studies 124, 125, 126: World Art (2 Credits Per Term)

A three-term historical survey of the development of painting, sculpture and architecture.

124: World Art: Ancient and Medieval

125: World Art: Renaissance and Baroque

126: World Art: Modern

General Studies 131, 132, 133, 134, 135, 136: World Theatre (2 Credits Per Term)

A six-term study of theatres, performances, and plays.

131: World Theatre I: Dramatic Form and Structure/Play Analysis

132: World Theatre II: Greek through Jacobean and Spanish Theatre

133: World Theatre III: Commedia dell' arts through the Drama and Ibsen

134: World Theatre IV: Realism and Naturalism, the Independent Theatre Movement, the New Stagecraft, the Soviet Experiment

135: World Theatre V: The French Theatricalists, the New American Theatre, the Theatre of the Absurd

136: World Theatre VI: The English Revival, American Theatre since 1940, Middle European Experiments, the Theatrical Environmentalists

General Studies 201: Critical Perspectives: Film Studies

A series of one-term studies of film art, technique, genre, history and criticism. In winter term, 1981-82, the subject will be The First Forty Years; during the spring term, the focus will be Film Art and Genre.

General Studies 202: Critical Perspectives:

The Artist/Humanist (2 Credits)

Study of the life and works of an individual who has made major contributions in the arts as well as to the humanities and/or sciences. A different person is studied each year; in 1981-82, the topic will be Albert Schweitzer.

General Studies 203: Critical Perspectives:

Inter-Arts Communities & Visions (2 Credits)

A critical study of efforts, past and present, to evolve an inter-arts community which has as its priority artists from a wide variety of fields creating together. Special attention to the Bauhaus, Black Mountain, Happenings, inter-arts educational programs, multimedia and performance art. Offered Spring 1982 and in alternate years.

General Studies 211, 212, 213: Foundations of Values in the Humanities and the Arts (2 Credits Per Term)

Critical investigation and evaluation of some of the concepts and values which are central to the humanities and the arts. The study is organized by theme and subject, and includes encounters with works and ideas that have had historical importance and are of particular relevance to contemporary life. Prerequisites: General Studies 101, 102, 103 or the equivalent.

211: Religious World Views

212: Self and Society

213: Modernism and Beyond

General Studies 221, 222, 223: American Cultural Studies (2 Credits Per Term)

(Offered in 1982-83 and alternate years)

221: A topical survey of American culture and society from the colonial period through the civil war era, with special emphasis on literature, music, and decorative arts.

222: A topical survey of American culture from industrialization to the present time with emphasis on arts in an urbanized, industrialized world power.

223: Special topics (a focus on one facet of American culture, e.g., American Folklore, Religion in America; a different topic is chosen each year).

General Studies 224, 225, 226: Contemporary World Issues (2 Credits Per Term)

An examination of contemporary issues of global, national, and individual importance.

224: Contemporary World Issues: Global Perspectives

An examination of major contemporary world problems including population and food supply, war, the impact of technology, and the role of modern science.

225: Contemporary World Issues: The Western World in the Contemporary Age

An examination of the major national and international problems of the Western Industrial nations, with emphasis on domestic political issues, economic trends, and social issues.

226: Contemporary World Issues: The Non-Western World in the Contemporary Age

An examination of non-Western cultures, governments, and values with special attention to problems of the Third World countries. The course will include a broad treatment of non-Western cultures as well as a special focus each year on a single non-Western culture.

General Studies 227, 228, 229: European Cultural Studies (2 Credits Per Term)

(Offered in 1981-82 and alternate years)

227: A study of European cultural centers during the Early Modern

period. Specific topics include Renaissance Florence, Shakespeare's London, Amsterdam in the Dutch Golden Age, Versailles under Louis XIV, court life in the age of absolutism, and Paris in the eighteenth century.

228: A study of major cultural movements in nineteenth and twentieth century Europe, with emphasis on Romanticism, Classical Liberalism, Realism, Naturalism, Impressionism, Expressionism, and Modernism.

229: Special topics (a focus on one facet of European culture; a different topic is chosen each year. In 1981-82, the subject will be Fin-de-Siecle Europe, a study of three major European cultural centers: Paris, Berlin, and Vienna, during the late nineteenth and early twentieth centuries, with emphasis on the artistic, literary, and intellectual climates distinctive to each).

English 099: Writing Laboratory (No Credit)

Open to high school juniors and seniors and college students, the writing lab supplements classroom writing instruction. Students work with faculty tutors to overcome deficiencies in reading, writing, and study skills.

English 291, 292, 293: Playwriting (2 Credits Per Term)

Training in writing the one-act and full-length play, and in creating film and television scripts. The approach is shaped according to the needs of the individual students; hence, one term is not prerequisite to another.

English 295: Writing Seminar: Fiction (2 Credits)

Students study the basic methods of narrative and of fiction writing and write personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of General Studies 101, 102, 103 or permission of instructor.

English 297: Writing Seminar: Poetry (2 Credits)

Students study a variety of types of verse composition and write poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: completion of General Studies 101, 102, 103 or permission of instructor.

Literature 210: Topical Studies (2 Credits Per Term)

A series of one-term intensive studies of periods, persons, and special topics in world literature. Subjects vary each term and year. In 1981-82, the first term will focus on Shakespeare's Age; the second term will study American Novels in Historical Perspective: The United States Between the Wars; the third term's topic will be The Russian Novel.

Mathematics

All college mathematics courses meet during the same ninety-minute time block on MTThF under the supervision of a member of the staff. As a general rule, all courses described are available each term. Each college student attends at least two of the 90-minute periods each week and works semi-independently, with the teacher available for assistance as needed. High school students enrolled in the courses attend four hours each week. Some of the courses require regular textbooks; others use programmed (or self-teaching) materials. Students in all courses progress at their own rate of work. Course completion occurs when the requisite material has been studied and required tests and exams satisfactorily completed.

Mathematics 097: Arithmetic Review (No Credit)

For students who wish to sharpen their basic mathematical skills for personal needs or to prepare to enroll in a mathematics course for credit.

Mathematics 098: Basic Algebra

(No Credit)

For students who have never had Algebra and for those who have not recently studied it.

Mathematics 111, 112, 113: Advanced Algebra

and Trigonometry

(2 Credits Per Term)

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers.

Mathematics 115: Elementary Functions

(2 Credits)

This course provides the necessary foundations for a standard study of calculus, and is intended for students who have a recent, sound preparation in high school mathematics. It treats those elementary functions that are differentiated and integrated in calculus, including polynomial, exponential, logarithmic, and trigonometric functions. Special attention is paid to graphing.

Mathematics 121, 122, 123: Calculus

(2 Credits Per Term)

A study of limits and continuity, derivatives and their application, the integral and techniques of integration with applications, inverse functions, sequences and series, the conic sections, and vectors.

Modern Foreign Languages

French 101-102-103: Elementary

French

(3 Credits Per Term)

The first half of a graded two-year approach to comprehension and communication in French, including the present, "passe compose," future, and imperfect tenses of the indicative. The major emphasis is on fundamentals of speaking and comprehension, with attention to phonetics, basic grammar, and the culture from which the language derives. The student completing this course should expect active use of limited segments of the language. Four class meetings a week.

French 201, 202, 203: Intermediate

French

(3 Credits Per Term)

A continuation of French 101-102-103, including the remaining tenses and moods. The major emphasis is on comprehension and conversation with continued attention to grammar, vocabulary building, and civilization. The student completing this course should expect an active comprehension and communication foundation for travel, reading, or study of literature or other fields where the language of instruction is French. Four class meetings a week. Prerequisites: French 101-102-103 or equivalent.

German 101-102-103: Elementary

German

(3 Credits Per Term)

An introduction to German through audiolingual techniques. The major emphasis is on conversation, with attention given to basic grammar, reading and writing the language. An introduction to German culture.

German 201, 202, 203: Intermediate

German

(3 Credits Per Term)

A review of German reading, writing and grammar. Expansion on conversational skills. Frequent reading of classical and modern prose, poetry. Prerequisites: German 101-102-103.

Italian 101-102-103: Elementary

Italian

(3 Credits Per Term)

An introduction to the Italian language. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Four class meetings per week.

Italian 201, 202, 203: Intermediate

Italian

(3 Credits Per Term)

Continuation of structure and vocabulary building, conversation, with additional reading and civilization materials. Four class

A German class combines speech with song and spring.



meetings per week. Prerequisites: Italian 101-102-103 or equivalent.

Philosophy

Philosophy 111: Greek and Early Medieval Philosophy

The course examines the birth of philosophical thought in the West, with major attention given to the metaphysics and ethics of Plato and Aristotle. Offered in 1981-82, and in alternate years.

Philosophy 112: Later Medieval and Early

Modern Philosophy (2 Credits)

The course deals with the major traditions of medieval and renaissance thought about God, man, and nature. The cultural and social context of the philosophers who will be studied will also be discussed. Offered in 1981-82, and in alternate years.

Philosophy 113: Modern Philosophy (2 Credits)

Representative thinkers from the Enlightenment, the nineteenth and twentieth centuries, including Kant, Schopenhauer, Nietzsche, and Wittgenstein, will be discussed. Offered in 1981-82, and in alternate years.

Philosophy 224: Metaphysics and Mysticism (2 Credits)

Eastern and (primarily) Western perspectives on what is ultimately real and how it can be known. Readings and authors studied vary, but can be expected to include: Plato, Buddha, Spinoza, Descartes, Berkeley, Kant, among others. Offered in 1982-83 and in alternate years.

Philosophy 225: Moral and Political Philosophy (2 Credits)

The course focuses on the questions: What is a good life and a good society? What is right and wrong? Why be moral? The readings are derived from the chief sources of Western ethics: The Bible, Plato, Augustine, Rousseau, Kant, Mill, Hobbes. Offered in 1982-83 and in alternate years.

Philosophy 226: Philosophy of Religion (2 Credits)

An examination of Eastern and Western religious ideas, with a large segment of the course given over to problems concerning the nature of religious knowledge, the nature and existence of God, the problem of evil. Offered in 1982-83 and in alternate years.

Science

Science 101: Foundations of Physical Science (2 Credits)

A study of science as a search for explanations of physical phenomena; emphasis on the nature of matter and energy relationships in matter. Offered in 1981-82, and in alternate years.

Science 102: Light and Sound (2 Credits)

A study of similarities and differences in optical and acoustical phenomena; emphasis on application of concepts to daily life and to the arts. Offered in 1981-82, and in alternate years.

Science 111, 112: Bioconcepts (2 Credits Per Term)

A two-term survey of the development of modern biological ideas and techniques, followed by an examination of current knowledge and problems in biology. Emphasis will be on laboratory work directly related to major biological theories. Offered in 1982-83 and in alternate years. Prerequisite for 112: satisfactory completion of 111.

Science 140: Cosmos (2 Credits)

An investigation of our past, present, and future relationships with the universe, using the 1980 PBS series, *Cosmos*, hosted by Dr. Carl Sagan. Offered Spring 1982.

Science 210: Nutrition, Behavior & Culture (3 Credits)

A study of the concepts of normal nutrition as they relate to all age groups, with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available.

Science 214: Human Ecology (2 Credits)

A study of the interrelationships and interdependence of all living things. Representative ecosystems will be considered, as well as broader patterns of life on earth.

Science 221, 222, 223: Human Anatomy & Physiology (2 Credits Per Term)

A general course designed to provide a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of the individual student.

Science 330: The Science of Human Perception (2 Credits)

A study of the biological, psychological, and physical aspects of the human senses; an examination of the nature of physical stimuli, especially light and sound, and human mechanisms for reception of these stimuli. The artist's production or manipulation of stimuli for acoustical or optical effect is treated in such topics as speech, illusions, and performance acoustics. Offered in 1981-82 and in alternate years. Prerequisites: at least two hours of 100 or 200 level science or its equivalent.

Social Science

Social Science 111: Human Relationships: Personal Effectiveness (2 Credits)

An emphasis on understanding the individual and close relationships; what personality is; how to enhance self-awareness; human development; becoming skillful in interpersonal communication, especially self-disclosure, active listening, problem-solving, dealing with conflict, and sharing feelings. Class sessions emphasize an experiential approach.

Social Science 112: Human Relationships: Interpersonal Communications (2 Credits)

An exploration of working together in groups, with special focus on working and performing groups. Class meetings will be experien-

ces structured around leadership, decision-making, group goals, controversy and conflict, use of power, and other aspects of group process.

Social Science 115: Human Sexuality (2 Credits)

The main areas this course will cover are: masculine and feminine roles, sexual behavior, sexual dysfunction, attitudes about sexuality, the erotic in the arts, and sex in society.

Social Science 120: Practicum in Early Childhood Education (1 or 2 Credits Per Term)

An in-service training experience in which students work with pre-school children in the Creative Learning Center to build the children's confidence and sense of identity and to stimulate mental, social and physical growth through arts-related group experience.

Independent Study

Independent study tutorials or contracts are available to students who wish faculty-directed work in areas more advanced or specialized than can be included in the course offerings in a given term or to students whose schedules have prevented their taking certain courses. These programs are available to students by arrangement with the appropriate faculty members.

Student Services



The primary function of the Student Services Division is to provide an environment and experience that assists students to achieve personal integration, develop skills in interpersonal relations, assume responsibility for community living, and grow in their ability to cope with the demands of education for a profession in the arts. The program of the Student Services Division is a "co-curriculum," providing opportunity for exploration, and development of intellectual, emotional, social, aesthetic, and ethical competencies

Student Services is a strongly integrative element in the life of the School working with the entire student body. Both community governance and problem-solving are addressed in terms of the freedom to make decisions and the necessity of learning to deal with the consequences of one's own behavior. Students are generally involved in the decision-making processes at every level possible, both for the good of the policies and programs and for the educational benefits to the students who share in the consequences.

Constant attention to the questions of style of life, of career commitment, and of community interaction is maintained through the provision of many programs, continuous counseling (both preventive and crisis),

and the attempt to keep material conditions such as health and housing functioning at the most creative and efficient levels. Undergirding all the efforts of Student Services is the aim of assisting in the development of an emotionally secure and nurturing environment which will free students to develop emotionally, intellectually and artistically.

The five divisions of **Student Services** are:

Residence Life	Student Activities
Counseling Services	Health Services
Financial Aid and Institutional Research	

The directors and staff members in each of these areas are professionally trained and work with students to develop and implement programs and procedures which are responsive to the needs and desires of students and contribute to the effectiveness of the entire School.



Patricia Clifton Harwood, *Dean of Student Services (1978)*

B.A. French and English, Longwood College; M.A., Psychology and Counseling, Middle Tennessee State University; Ed.D., Higher Education Administration, College of William and Mary. Formerly Director of Career Planning and Placement/Counselor and Teacher of French and English. Reviewer of career planning literature for the Journal of College Placement, presenter of numerous programs regarding career planning and placement for professional conferences, community organizations, and student groups. Active participation as program moderator and presider at annual conferences. Also, membership in the American Personnel and Guidance Association, American College Personnel Association, National Vocational Guidance Association, National Employment Counselors Association, Southern College Placement Association, and the Southern College Personnel Association.

Jeannine Patterson, *Secretary (1980)*

Residence Life

The North Carolina School of the Arts provides separate residence halls for high school and college students. All full time students enrolled in degree or non-degree programs are required to live on campus as space permits and participate in the boarding plan through the School cafeteria. Married students or those living with family within commuting distance are exempted from his housing and boarding plan. Other students may seek exemption through the Dean of Student Services' Office by appeal to the Housing

Review Board, composed of the Vice Chancellor for Administration, Dean of Student Services, President of the Student Government Association, a representative of the arts faculty, a representative of the general studies faculty, (ex-officio members are the Directors of Residence Life, Student Financial Aid, and Food Services). Students should consult the student handbooks for further information regarding the Housing Review Board.

Susan S. Gliven, *Director of Residence Life (1978)*

B.A., Sociology, Bucknell University; M.S., Higher Education, Bucknell University. Admissions Counselor and Assistant in Residential Life, Bucknell University. Co-Director of Student Life, Pennsylvania Governor's School of the Arts.

College Life

College Life at the North Carolina School of the Arts involves co-educational housing and recreational and avocational programs which primarily take place in a six building residence hall complex with three adjacent student lounges. The lounges provide three clear areas of service to students:

- a reception/party/Coffeehouse area
- an office/TV Lounge
- and a community laundromat/TV Lounge

In addition to these facilities, staff and students plan recreational programming for college students.

Student Services

The College Life staff maintains rapport with student residents through a student staff of resident assistants. The resident assistants are selected in the spring of each School year and are the key to a creative, enjoyable, cohesive, community atmosphere.

College rules, regulations, and housing procedures evolve from year to year as determined by the Dean of Student Services after open consultation with an all-campus advisory committee. There is a serious attempt to guarantee students due process and societal rights as adults, while likewise, expecting them to take on the responsibility of adulthood.

Finally, the goal of the College Life Staff, simply stated, is to offer opportunity for development in every dimension of a student's life as a community resident.

Bec Christian, Director of College Life (1979)

B.S., Elementary Education (Music), Otterbein College, M.A., Student Personnel Work in Higher Education. The Ohio State University. Area Coordinator (Residence Life), Western Carolina University (1977-79).

Esther Young, Assistant Director of College Life (1968)

B.A., English, University of North Carolina at Greensboro





High School Life

The High School Life program at the North Carolina School of the Arts maintains uniqueness on a national scale by virtue of the fact that this institution continues to be one of a kind: a School where both high school and college students seek training toward a career in the professional performing arts on the same campus.

High school students are housed on campus in two residence halls where 24-hour supervision is provided by an adult staff-in-residence. High School students are expected to be responsible for their own everyday lives with regard to class attendance, homework, keeping of social rules and regulations, and personal well-being.

Special attention is given to the legal responsibilities that the North Carolina School of the Arts bears in its "in loco parentis" role with high school students under 18 years of age.

Staff members in-residence receive constant in-service training enabling them to better render recreational, counseling, and housing programs.

Because high school students, for the most part, are not allowed to have cars on campus, bus and van service is available especially at night and on weekends to transport students to shopping centers, parks, places to dine, and interesting sites in and around the Winston-Salem area.



A special program was started in Fall 1978 called "Host Families" to help high school students away from home for the first time adjust to their new environment. These families live in the Winston-Salem area and act as "family away from home" for occasional meals, short visits, and a real family atmosphere.

Finally, the North Carolina School of the Arts' High School Life Staff is committed to campus social harmony among its high school and college student populations. Although there are clear areas of the campus (college residence hall area) in which high school students may not enter without special permission, high school and college students are residents of the same campus. Every effort is made to offer high school students as many opportunities for development as possible.

Martha Anne Goff, *Director of High School Life (1980)*

A.B. Political Science, UNC-Greensboro, Sociology Minor, M.Ed. Guidance and Counseling, UNC-Greensboro, Ed.S. Guidance and Counseling, UNC-Greensboro Residence Hall Supervisor, Area Coordinator for Residence Life, UNC-Greensboro. Certified North Carolina Emergency Medical Technician.

Connie Everhart, *Assistant Director of High School Life (1978)*

B.A., English/Religion, Wake Forest University.

David Rettig, *Assistant Director of High School Life (1979)*

B.A., History, UNC-Greensboro; Secretary of Residential Affairs, UNC-Greensboro, 1976-78; M.A., (in progress), Student Development, UNC-Greensboro.

Karen Wilson Heuberger, *Assistant Director of High School Life (1979)*

B.A., Sociology, Wake Forest University.

Mark Bee, *Assistant Director of High School Life (1980)*

B.S., Political Science, Shepherd College.

Regulations and Student Handbooks

Both the High School and College Residence Life Programs have a system of social rules and regulations established annually by the Dean of Student Services on the basis of recommendations from an all-campus advisory committee. The Handbook details these regulations.

New students will want to know about regulations' violations which may result in penalties or dismissal from school. In high school, the regulations cover such matters as curfew regulations, intervisitation, falsification of sign out, vandalism, and other matters of health and safety. In college, there are regulations pertaining to such matters as theft, physical abuse or conduct which threatens the health or safety of another, vandalism, unauthorized use of school

facilities, falsification of information, possession of weapons including explosives and other matters. The handbooks list complete details and procedures regarding the Judicial System of the School.

Health Services

In the first-floor wing of Sanford Residence Hall is the Student Health Center which includes an eight-bed infirmary, laboratory, physical therapy and treatment rooms, and offices for the staff. A nurse is on 24-hour call during the week and available by telephone for emergencies at all times; a physician is on campus eight hours each week. The infirmary is open 24 hours a day, 7 days a week. Emergencies when the School physician is not on campus are sent to the local hospital emergency rooms.

The Health Services fee pays for the services of the nurses, first-aid supplies, non-prescription drugs, and the use of physical therapy equipment, crutches, vaporizers, etc. A portion of the School physician's fee is paid by the student, as are charges for prescription drugs, ace bandages, laboratory tests and X-rays. Arrangements for medical or dental specialists are made through Health Services as indicated, and expenses incurred are the responsibility of the student or parent. Questions on services or charges should be directed to the Director of Health Services.

Health and accident insurance are not included in the Health Services fee. In the event of injury and/or hospitalization of a student, the student or parent's insurance covering the student, is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. Parents and/or students are urged to obtain insurance to prevent costly hospital bills. Itemized statements for health service charges, which may be reimbursable to the student or parent through insurance, can be obtained by writing to the Director of Health Services.

Margaret Porter, R.N.C.N.A., Director of Student Health Services (1966)

Graduated City Memorial Hospital School of Nursing; Post Graduate, Children's Hospital, Washington, D.C.; Brigham Young University.

Annette Herron, Secretary (1981)

Elaine Clodfelter, L.P.N. (1976)

Gayle McElroy, L.P.N. (1979)

Judith Hauser, R.N. (1980)

Sherrill Braswell, M.D. (1981)

John B.R. Thomas, M.D. (1981)

Counseling Services

The primary goal of the counseling program is to offer to students a helping/working relationship which will be useful to them in becoming more self-directed, better at problem solving, and more constructive in achieving their personal and professional goals. A staff of highly trained counselors is available to individuals as well as groups, and does their work on the basis of confidentiality. The use of the Counseling Service is without cost to students, faculty and staff.

The counseling staff has competence in such areas as problem solving and decision making, Life Planning and Career Counseling, basic communication skills, Transactional Analysis, Gestalt Therapy, relationship and marital counseling, human relations training, sexual counseling, and group counseling. In these and other areas, this staff offers programs and workshops as well as individual counseling.

Cranford Johnson, Director of Counseling (1970)

B.A., History/Political Science, Birmingham-Southern College; B.D., Emory University. Campus minister, Duke University, 1963-69; Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-70; North Carolina Family Life Council; North Carolina Group Behavior Society; American Association of Sex Educators and Counselors; Instructor in Social Sciences.

Sarah Lu Bradley, Counselor (1971)

B.A., Philosophy/Religion, Greensboro College; M.R.E., Duke University M.Ed., Counseling, University of North Carolina at Greensboro; training program in Transactional Analysis at Southeast Institute, 1976-77; Regional Representative for N.C. Group Behavior Society; member of American Personnel and Guidance Association, and International Transactional Analysis Association; instructor in Social Sciences.

Activities

In addition to more than 350 performances each year—dance concerts, drama productions and workshops, student and faculty recitals, orchestra and ensemble concerts—movies, dances, parties, entertainers, and educational programming opportunities are scheduled on campus. Students plan all-school events with the Director of Student Activities. Recreational facilities provided include those for gymnastics, swimming, tennis, basketball, and volleyball.

Tickets are frequently provided for off-campus events in Winston-Salem, neighboring cities, and nearby colleges and universities; often the School provides a bus service to such events.

Wesley S. Leiphart, Director of Student Activities (1977)

B.A., *Magna cum laude*, Pfeiffer College; Master's (in progress), Mathematics, Wake Forest University; N.C. State Teachers Certificate at UNC-Greensboro.

Student Financial Aid

Juanita Dahmer, *Game Room Manager*

Student Governance

Kevin A. Campbell, *SGA President*

High School and college students from each school—dance, design and production, drama, and music—are organized as a Student Government Association. The Association is recognized by the administration and the Board of Trustees and is the official voice for students, sponsoring activities and supporting student interests.

Patsy M. Braxton, *Director of Financial Aid and Institutional Research; Title IX and Section 504 Officer, Residence-and-Tuition Review Officer (1979)*

A.B. Sociology, Guilford College; M.S., Guidance and Counseling, Old Dominion University; Additional graduate studies, Appalachian State University, East Carolina University, University of North Carolina at Greensboro. Past President of the North Carolina Association of Student Financial Aid Administrators. Consultant to BEOG program, consultant to Health Manpower Division of HEW. Faculty of professional training Manual. Served as moderator and/or panelist to state and regional professional meetings 1971-present. Formerly, Assistant Director of Student Aid at the University of North Carolina at Greensboro; Guidance Counselor, Elizabeth City Schools; Classroom Teacher, Watauga County Schools, Henry County (VA) Schools.

Laura H. Allen, *Secretary (1973)*

The North Carolina School of the Arts financial aid program is designed to assist deserving students in meeting the cost of attending NCSA.

It is recognized that some students do not have the financial resources to meet their educational costs at NCSA. Through the student financial aid program, the institution makes every effort to insure that no qualified student is denied the opportunity to attend NCSA because of lack of funds. Parents and students have an obligation to pay for their education to the extent they are able to do so. Financial need is determined by subtracting the reasonable family contribution from the expected costs. A student who demonstrates financial need and has the potential for success at NCSA may apply for financial assistance to help meet the expected expenses. Financial aid at NCSA is awarded without regard to a student's race, religion, color, national origin, sex, age, or handicap.

Instructions for Application for Financial Aid

Although both high school and college level students may apply for financial assistance, the procedure differs for each level.

All students must:

1. Submit the Financial Aid Application

2. Submit the Financial Aid Form and Supplement to the College Scholarship Service.

High School Applicants must also:

1. Submit a copy of the parents' last year's income tax form 1040 (or 1040A)

College Applicants must also:

1. Submit the Student Eligibility Report for the federal Pell Grant Program to the NCSA Student Financial Aid Office. (Required of all college applicants.)

It is essential that prompt attention be given to these procedures. Preference will be given to entering students whose applications are received by March 1. Enrolled students should submit the required forms by April 1. Students who submit applications after the preferred deadline dates will be considered as time and funds permit.

The financial aid program at NCSA includes funds from scholarships, grants, loans, and employment. Financial Aid is awarded on the basis of a student's demonstrated financial need. A student who is awarded funds may receive a "package of aid". This could include some gift aid (in the form of scholarship or grant) or some self-help assistance (in the form of loan and/or employment). *Students should understand the terms of financial aid awards before accepting them.*

Types of Aid

The North Carolina School of the Arts receives support for its Financial Aid program from federal and state governments, individuals, and foundations. All student aid funds are administered according to the provisions and regulations of the contributing agency or person.

NCSA is a participating institution in the following federal/state programs:

1. Pell Grant
2. Supplemental Educational Opportunity Grants
3. College Work Study
4. National Direct Student Loan
5. State Grants and Scholarships
6. Guaranteed Student Loan
7. Federally Insured Student Loan

As a participating institution for the State Guaranteed Student Loan and Federally Insured Student Loan programs, a dependent student may borrow up to \$2,500.00 per year for undergraduate work. Repayment begins 6 months after the borrower terminates at least half-time student status. A North Carolina student may seek funds from The College Foundation, Inc., 1307 Glenwood Avenue, Raleigh, NC 27605. Out-of-State residents should write to the financial aid office for the name of the lending agency in his/her state.

Other Sources

Students are encouraged to explore other sources for assistance. A few of these would be:

1. Social Security Administration
2. Veterans Administration
3. Vocational Rehabilitation
4. N.C. Veterans Affairs
5. Outside/local scholarships

Any resource received by the student must be reported to the Student Financial Aid Office and will be considered in determining a final financial aid award.

Financial Aid Determination and Award

Awards are made to full-time students who are pursuing high school diplomas, college degrees, or college diplomas.

Financial aid awards will be prepared for entering students in early spring preceding their fall enrollment. Renewal awards will be made in mid-summer.

Application Check List:

A student should seek the appropriate form(s) from the Student Financial Aid Office

- High School:
1. Financial Aid Application
 2. Financial Aid Form and Supplement
 3. Latest tax year: Copy of IRS Form 1040 or 1040A

- College:
1. Financial Aid Application
 2. Financial Aid Form and Supplement
 3. Pell Grant Report (Student Eligibility Report)
 4. Affidavit of Independence (if financially independent)
 5. Financial Aid Transcript (if a transfer student)

Financial Aid Refund Policy:

Students on Financial Aid, who are eligible for a refund upon withdrawal, will have their refunds applied proportionately to the program(s) from which the funds were disbursed on a percentage of total assistance.

Award Process:

A student who completes the Application for Financial Aid, and the required supporting documents, will be considered for all financial assistance at NCSA for which he/she is eligible, including general scholarships, grants, loans, and employment. The student may indicate on the application the types of aid for which he/she wishes consideration, and the institution will try to meet the student's financial need with funds that are available and appropriate to the individual's circumstances.

Renewal of Financial Aid

Applicants must file a new or renewal financial aid application for each year of enrollment. Awards may vary from year to year as family circumstances and availability of funds change. In order to be eligible for the renewal of aid, a student must have continual need, must be in good standing, and must be maintaining satisfactory progress at NCSA. A student is not eligible for renewal of financial assistance if he/she owes a refund of federal grant aid or is in default on a federal loan received for attendance at NCSA.

Independent Students

A self-supporting applicant may apply as financially independent provided that during the preceding, current, and following calendar year they:

1. Have not, nor will, live with their parents for more than six weeks;
2. Have not, nor will be claimed as a federal tax exemption by parents, and
3. Have not, nor will receive \$1,000 or more in financial support from parents.

The definition of parent is the natural or legally adopted parent or guardian as stated on the need analysis information.

Other Information

A brochure, "Student Guide to Financial Aid Opportunities", is available upon request to the Student Aid Office. The brochure explains in detail the financial aid process at NCSA.

The annual Beaux Arts Ball



DISCRETIONARY SCHOLARSHIPS

Discretionary scholarships are awarded to students whose audition evaluations and other records show unusual talent, ability, and art potential by the dean of each arts school upon recommendation of each arts school faculty. Out-of-state college students who receive scholarships may also be granted tuition reductions. A scholarship and, when applicable, a tuition reduction is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applied. If a student fails to enroll or ceases to be enrolled in the School, he/she shall forfeit all or the appropriate pro rata share of his scholarship. Most scholarships are renewed provided the student meets the renewal requirements listed in his/her scholarship award letter. If a scholarship recipient is placed on general studies or artistic probation at the end of one term of the trimester year and does not raise his/her performance to an acceptable level by the end of the following term, the pro rata remainder of the scholarship may be reduced or canceled for the balance of the year and not renewed for the following year. Scholarships and tuition reductions shall be considered as assets toward meeting one's financial

need so that the combination of scholarships and financial aid for an individual student shall not exceed the School's estimated educational expenses including reasonable allowances for books and supplies, transportation, personal expenses as well as tuition and required fees, room, and board.

Special Scholarships

Several special scholarships are awarded each year to outstanding students. Below is information and criteria pertaining to these scholarships.

Sanford Scholarship — Four Full Scholarships

1. Awarded to one student per year in dance, design and production or visual arts, drama, and music
2. Students must make application for the competition and be legal residents of North Carolina, currently enrolled in grades 7 through 12.
3. North Carolina School of the Arts students are not eligible
4. Nonrenewable
5. Competition is held annually on the North Carolina School of the Arts campus.

Nancy S. Reynolds Merit Awards — Four \$1000

1. Awarded each year by each arts faculty to its most outstanding returning student
2. Nonrenewable, but the same student could be designated more than once

William R. Kenan, Jr. Awards — Four \$1000 and two \$500

1. Awarded each year by the chancellor to outstanding returning students nominated by the arts faculties
2. Nonrenewable, but the same student could be designed more than once

John C. Welch Scholarships — Four \$500

1. Awarded each year by the chancellor from nominations by the arts deans
2. Criteria are unusual talent, ability, and arts potential
3. Nonrenewable

Roanoke-Chowan Group Scholarship— \$200

1. Awarded to one high school visual arts student per year
2. Preference to students who are legal residents of North Carolina
3. Awarded to student who has financial need
4. Nonrenewable

Vittorio Giannini Memorial Awards In Music—

Five \$1,000

1. Awarded to new or returning high school or college students
2. Renewable

3. Number of new and renewable recipients per year

2 Composition

2 Violin

1 Voice

4. Additional scholarships may be awarded if sufficient additional funds continue to be received

Sarah Graham Kenan Memorial Organ Scholarships—one for \$1,500 and two for \$500

1. Awarded by the Music School faculty
2. Awarded to new or returning high school or college students
3. Nonrenewable, but the same student could be designated more than once

Additional Scholarships are awarded through the Student Financial Aid Office on a financial need basis from the following sources as funds permit:

Bell Scholarship

Coffeehouse Scholarship

Daywood Scholarship

Design and Production/Nutcracker Scholarship

Kent Foundation Scholarship

McClure Scholarship

Minority Presence Scholarship

Springs Scholarship

L.P. Whitehead Scholarship

Wiggins Scholarship

The Semans Library

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The Semans Library

Dedicated in honor of Dr. and Mrs. James H. Semans in April, 1978, the library provides comfortable surroundings for study and relaxation. Among the services offered by the staff are group instruction, individual help in locating and using information and materials, and interlibrary loan.

Particular strengths of the library include the more than 26,000 recordings, the music collection—with

critical editions of the complete works of fifty composers—the growing collection of plays, and the books on dance and theater. At present there are 63,000 volumes, 24,000 music scores, subscriptions to more than 350 periodicals, and a growing audio-visual collection that includes films, filmstrips, slides, and cassettes.





Professional Staff:

William D. Van Hoven, Head Librarian (1965)

B.A. (English), Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S.L.S., University of North Carolina at Chapel Hill. Group Services Librarian at Greensboro Public Library, 1961-1965.

Marie Kroeger, Music Librarian (1973)

B.M. (Music History), University of Louisville; M.A. (Library Science), University of Oregon. Held professional library positions at Lane Community College (Oregon), Ohio University, University of Wisconsin, Rhode Island College, and Moorhead State College (Minnesota).

Carol Bernasek, Music and Record Cataloger (part-time) (1970)

Oberlin Conservatory; B.M., Salem College; M.M., University of North Carolina at Greensboro. Held positions at UNC-Chapel Hill Library and Salem College Library.

Gayl W. Pearman, Head of Technical Services (1979)

B.A., Greensboro College, M.S.L.S., UNC-Chapel Hill. Held library positions at UNC-Chapel Hill and UNC-Greensboro.

Supporting Staff:

Renee Hanley, Head of Circulation

Sarah Salzwedel, Assistant to Music Librarian

Bill Bloxham

Kathy Hahn

Jean McDonald

Cathy Westmoreland

Part-time:

Rhonda Covington

Barbara Dunlap

Pamela Evans

Teresa Falson



Summer Sessions

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The North Carolina School of the Arts offers summer programs in dance, visual arts, drama, music, design and production, and general studies on the Winston-Salem campus.

The Summer Session accepts students at the junior high, high school, and college levels. In some instances, students both older and younger are accepted.

The Summer Session at the School of the Arts is designed to give students an opportunity to explore the performing art in which they are interested and in which they show some proficiency. Students who have not yet committed themselves to the pursuit of a professional career in one of the performing arts can use the Summer Session to determine the degree of their interest and their competence in their chosen field. At the end of the Summer Session, many students are able to decide for the first time whether they wish to pursue a full-time training program leading to a career in one of the performing arts. Those who wish to attend the regular session of the School are accepted when they successfully pass the required audition. Attendance at the Summer Session, however, is no guarantee of acceptance for the regular session. Only those students enrolled in an arts area are eligible to enroll in general studies courses.

All applicants, including those who are already enrolled in the regular session, are required to submit application forms. Completed forms must be returned to the Director of Admissions before May 1st, with an application fee of \$10. This fee is not required of those students already enrolled in the School of the Arts, nor of those who have already paid the application-audition fee for the regular session. Inquiries should be addressed to: Director of Summer School Admissions, N.C. School of the Arts, Box 12189, Winston-Salem, N.C. 27107.

Music

Each summer the School of Music presents a series of workshops, clinics and special interest programs for high school and college-age students. Both prominent guests and members of the School of the Arts faculty offer workshops on individual instruments and other areas of music performance. These programs are announced each year in January and information is available thereafter.

Dance

The School of Dance offers an intense program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern, character classes and dance composition, mime and adagio for advanced students.

Summer Sessions

Also included in the summer dance curriculum are classes in music appreciation, acting, and dance history. The outstanding faculty at the School is augmented by guest teachers.

Design and Production Apprentice Program

The School of Design and Production offers a ten-week intensive program of master classes and practical apprenticeships in affiliation with the North Carolina Shakespeare Festival.

The program will include stage management, scenery, costuming, and lighting under the faculty of the School of Design and Production and the professional designers and artists of the North Carolina Shakespeare Festival.

Admission: Enrollment limited to fifteen and is open to advanced high school and college students.

Visual Arts

The Visual Arts Department offers a five-week program for high school and beginning college credit designed to train students in the skills and tools of visual communication. The curriculum includes instruction and practice in graphics, drawing, two-dimensional design, and ceramics. This is supplemented by critiques, introductory lectures in art history, field trips, and intensive work in the art laboratory.

Drama

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in acting, mime, movement, jazz dance, and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Students may perform in a workshop production.

Information and Applications

More complete information about the Summer Sessions, as well as specific requirements for admission, fees, and tuition to the various programs is published separately. For further information about these sessions write:

Director of Summer School Admissions
North Carolina School of the Arts
P.O. Box 12189
Winston-Salem, N.C. 27107
919-784-7170

Janice Leonard, *Secretary (1975)*

Artswork

In the summer of 1980, NCSA, in cooperation with the Division of Arts Education of the State Department of Public Instruction, began ARTS-WORK, a professional workshop for teachers of the

arts. The week-long program emphasizes intensive training in a particular art form and is taught by both NCSA and guest faculty. Another important facet of ARTSWORK is the opportunity, in both formal and informal ways, for teachers in the various arts to share concerns and experiences. Elementary and secondary teachers who satisfactorily complete the program earn three renewal credits.

Each summer's topics will vary according to perceived interest and needs. ARTSWORK '80 focused on acting and directing in Drama, and drawing and sculpture in Visual Arts; participants also attended art exhibits, plays, and concerts, and discussed these with the producing artists and among themselves.

For additional information, contact: William Tribby, Coordinator, ARTSWORK, North Carolina School of the Arts, P.O. Box 12189, Winston-Salem, N.C. 27107.



Summer Sessions

Admissions

The North Carolina School of the Arts welcomes visitors to the campus throughout the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon and between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 2511.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

Dirk Dawson, Director of Admissions (1968)

B.B.A., Wake Forest University. Studied printmaking with J.T. Diggs. Past president of Associated Artists of Winston-Salem and board member of Associated Artists of North Carolina. Former Director of Public Relations and Alumni Affairs at NCSA.

Valerie Lochte, Assistant Director of Admissions (1967)

Attended High Point College, North Carolina School of the Arts; Acting Registrar/Director of Admissions, Central Records Officer, Assistant to the Registrar, Assistant Coordinator for Preparatory Music Program.



Auditioning for a summer job at Carowinds.

Pat Winebarger, *Administrative Secretary (1977)*

Performance Auditions

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama, music or design and production. Auditions are held each term during the year at the Winston-Salem campus. Specific dates are provided with application forms. Audition information is listed under dance, design and production, drama and music.

Auditions at the North Carolina School of the Arts

Consideration of candidates for the North Carolina School of the Arts begins with an audition. Audition standards are set by each arts school. The demonstration of talent, achievement, and career potential are judged for each applicant in an audition. Auditions should be scheduled through the Admissions Office.

Sanford Scholarship Competition

Sanford Scholarship Competition, Friday, January 29, 1982, (open only to North Carolina High School students). Four full scholarships to be awarded—one each in the fields of Dance, Design and Production or Visual Arts, Drama and Music.

Dance

Auditions will be held at the North Carolina School of the Arts on the following dates: (Off-campus dates will be available after September 1981)

February 5, February 19 (College level only), March 12, March 26 (High School only).

Design and Production & Visual Arts

Auditions will be held at the North Carolina School of the Arts on the following dates:

December 4, January 15, February 12, March 5, 26, April 23, May 14. After May 14, interviews will be by individual appointment.

Drama

Auditions will be held at the North Carolina School of the Arts on the following dates:

February 5, 12, 19, 26, March 5, 1982.

Drama League Auditions

(Dates will be available after September, 1981)

New York, New Orleans, Chicago, San Francisco.

Music

All music auditions, with the exception of Voice and Brass, will be held on the following dates:

December 11, February 5, 12, 19, 26, March 5, April 2.

Voice and Brass auditions will be held on the following dates:

December 7, February 15, 22, March 1, April 5, 19*.

*These dates coincide with the annual Furniture Market in High Point, N.C. Applicants who wish to audition on this date and who will need hotel or motel accommodations, are advised to make reservations well in advance since most area hotels and motels will be booked due to the Furniture Market.

Other Requirements

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

Although requirements for admission are flexible, the

total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a modern foreign language and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen in the twentieth century.

Degree Program

The minimum academic requirements for admission to the program are: (1) combined SAT scores of 800; (2) high school diploma or equivalent; (3) reasonably acceptable high school record. See individual school for arts requirements.

Diploma Program

The Diploma program essentially includes arts courses only. The student may be admitted by choice or by failure to meet minimum entrance requirements for the degree program.

Academic enrichment work is available to diploma students by application through the general studies department.

All drama diploma students are required to take the freshman English competency test.

Diploma students may earn entrance to the degree program upon satisfactory completion of the minimum acceptance requirements for the degree program.

Special Students

Students enrolled at the college level of the School of the Arts are usually expected to pursue both general and arts studies leading to a Bachelor of Music or Bachelor of Fine Arts degree or those courses leading to the alternative Diploma in a particular arts area. Special, non-matriculated students not pursuing a degree or diploma program may be admitted and allowed to take courses in an arts or general studies area. Non-matriculated students may receive credit toward a degree for courses taken, but are not eligible to receive a degree or diploma. Courses in the general studies curriculum are open to non-matriculated students, with the approval of the Director of General Studies, when there are vacancies in the class. Admission to an arts program is by audition. Interested students should apply through the Admissions Office. See Admissions Procedure and Special Student Fees.

Admissions Procedure

1. Application material, including audition requirements and dates, will be sent upon request. Completed applications and related materials should be returned to the Office of Admissions with an application/audition of \$15. This fee is non-refundable and may not be applied to tuition, fees or other NCSA bills.

2. Audition/interviews are scheduled on a regular basis during the school year. Regular dates are usually set in each month beginning with November and ending with May. Some auditions are held during summer school. Applicants are urged to audition early in the school year since quotas may be filled in many areas prior to the summer school audition dates. Audition/interview dates should be scheduled through the Admissions Office, and should be requested at least two weeks prior to the audition date.

3. Notification of the Admissions Committee's decision will normally be made within ten days after the audition if all application materials have been received by the time of the audition. Applicants are urged to request SAT scores, transcripts and letters of recommendation.

4. Accepted students will receive general school information and registration procedures in the latter part of August.

Admissions Committee

The Admissions Committee considers each applicant individually and bases its decisions on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant, health and emotional balance, industry and special interests.

Transfer Students

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of college applicants. College courses in which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned in grades 9 through 12 from an accredited secondary school.

The student is placed, upon entrance into the School, at a level of arts instruction reflecting past training and experience. The student completes the sequence of arts courses from that point on, regardless of academic or age level. The rate of progress in the arts is determined by the individual's capacity and development. Students who complete the requirements in their major arts field are eligible for the Diploma.

Progression in general studies courses follows the conventional pattern. Required general studies courses in junior and senior high school and college are the same as for those in other fully accredited schools in the state. A high school diploma or the Bachelor of Fine Arts or the Bachelor of Music degree is awarded upon completion of the requirements, in the degree program.

Advanced Placement

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program when a score of 3 or higher has been achieved on the official examination.

CLEP tests corresponding to courses in the NCSA curriculum may also be presented for evaluation for possible credit.



June R. Putt, Registrar (1974)

B.A., University of Connecticut, M.A., Cornell University. Graduate Resident and Head Resident, Cornell University. Residence Hall Director, Syracuse University. Assistant Registrar, SUNY College of Environmental Science & Forestry.

Carol Hudspeth, Secretary (1980)**Bonnie Murray, Secretary (1981)****Registration**

Registration takes place at the beginning of each term. Students must show evidence of payment of tuition and fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so. New students will receive instructions regarding times and places of registration, orientation and placement testing during the summer prior to their arrival at the School.

Students who appear for registration at a time later than that specified in the School calendar are subject to a late fee of \$20.

Class Designation

A student's status is officially determined on the basis of his progress in his arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

Credit Definitions

Students enrolled in high school programs receive credit in terms of standard high school units. College credit is awarded in semester hours.

Course Numbering

In general, courses are numbered such that the first digit reflects the level of the course, with the number one indicating an introductory level. A course with hyphens (as any foreign language course numbered 101-102-103) indicates a three-term course for which credit is not allowed until the three terms are completed. Courses with commas indicate the courses which should be taken in sequence.

Course Requirements

It is the responsibility of the student to know the requirements for his particular program and, where specific general studies courses are required, to include these courses in his program. Individual program requirements are outlined in the appropriate sections of this catalog.

Residency Requirement

In order to qualify for a College Diploma, Bachelor of Fine Arts or Bachelor of Music Degree from the North Carolina School of the Arts, one must be registered as a full time college student for a minimum of two years, one of which must be the student's graduating year.

A college student must carry 8 or more credit hours per term in order to be classified as a full-time student.

Transfer Students

College transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. Appropriate Advanced Placement Credit will be awarded. Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music Degree or Diploma. (See Residency Requirement Page 165).

Part-Time Degree Students

Under certain circumstances, a matriculated college student may enroll as a part-time degree student for a given term. This status is generally reserved for college seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree students may carry less than eight credits and are charged by the credit, according to the schedule of fees for special students.

Course Audit

A regularly registered student may, with the consent of the appropriate dean and the instructor, audit one

or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

Course Planning and Program Advising

Each student is assigned an advisor when he or she enters the School. The advising system varies from one arts school to another. In some schools the Dean or Assistant Dean acts as the student advisor; in others members of the faculty are assigned as advisors.

Students meet with their advisors during designated weeks toward the end of each term to plan their programs for the following term. The courses each student selects must be approved by the advisor, who signs the Registrar's Proposed Program Sheet during the course planning conference. The student presents the approved Proposed Program Sheet at Registration, and is not allowed to register for courses without it.

Add/Drop

For one week after Registration, a student may add or drop courses. Course changes during this week do not appear on the student's permanent record. Students who wish to add courses should seek permission from the instructors of the courses to be added, and from their advisors, who sign the Change

Registration

of Schedule forms available from the Registrar. Courses for which students have not registered must be added in order for credit to be given.

No high school student will be permitted to drop or add general studies courses after registration is completed except with the approval of the Assistant Director of General Studies (high school) and the instructor of the course.

Course Withdrawal

A student may withdraw from courses for the first six weeks of each ten-week term with the signed approval of the advisor, who will meet with the student to discuss the reasons for the request to withdraw. In some cases, the student will withdraw from a course on the recommendation of the course instructor or the insistence of the Dean or Director of General Studies. Students are advised to withdraw from courses when successful completion appears impossible. The mark "W" is assigned for courses from which students have withdrawn. Students withdraw from courses by using the Change of Schedule form, available from the Registrar.

Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of "F" for the course.

Attendance

Students are expected to attend all their class meetings, rehearsals and performances, and to arrive on time, prepared to participate fully. Attendance regulations for each program and for individual courses within the program are communicated to students and kept on file in the appropriate school or department office. Students who violate the attendance regulations will be referred to the appropriate Dean or Director, who will counsel or discipline the student. Students who miss class frequently must be prepared to receive a low or failing grade or be advised to withdraw from that course.

Final Examinations

Final examinations will take place during a two-day period at the end of each term. Absence from a final examination will result in the student's receiving an "F" grade for the course unless previous arrangements have been made for early permitted departure from school and early exams, if necessary.

Absence from a final examination will result in the student's receiving an "F" grade for the course unless previous arrangements have been made for

Early Departure from School at the End of a Term

Students wishing to leave school before the end of the term must have permission from the Dean and

present to the Dean written documentation of the necessity for early departure. The reasons for such requests must be stated specifically: by employers for jobs, by parents or doctors for urgent medical treatment. All students are expected to make travel arrangements which do not conflict with scheduled examinations.

High school students should schedule a conference with the Assistant Director of General Studies (High School) as soon as they become aware of their need for early departure or late return. This clearance requires at least a week to complete.

Students who leave campus without full clearance will be considered to have unexcused absences.

Withdrawal from School

Students who wish to withdraw from school during a term must process the appropriate form, which is available through the Registrar's Office. Students who withdraw from School during a given term receive no credit for courses taken during that term. Students who leave school without officially withdrawing will receive grades of "F" for all courses for which they are registered and will forfeit eligibility for refunds of tuition or fees.

Students who have terminated their enrollment for any reason must apply for readmission prior to being allowed to register for a subsequent term.

Grading System

Final grades for courses are sent to students and, when applicable, to their parents or guardians at the end of each term. Indication of student achievement is provided by the following grades and quality points:

A = 4	F = 0
B = 3	I = (Incomplete)
C = 2	W = (Withdraw)
D = 1	P = (Pass)

Retention

Students should consult the catalog section for their arts programs and for the Department of General Studies to learn the specific grade and quality point requirements for continuance in their programs and for graduation.

Incomplete Course Work

Occasionally because of personal, medical or other emergencies that may arise, a student may be unable to take final examinations or juries or complete the final assignments for a course. In such cases, a grade of "Incomplete" may be requested for one term so that the student may complete the courses in which satisfactory progress was being made at the time of the request. The normal time limit to complete the work for a course in which a grade of

Residency Requirements

"Incomplete" has been given is the end of the term immediately following the term in which the "Incomplete" was given. However, an individual faculty member may designate an earlier deadline for making up the incomplete work. Failure to complete the coursework by the end of the following term will result in a grade of "F" for the course.

Student Responsibility for Course Work

In submitting assignments and projects for courses, students take responsibility for their work as a whole, and imply that, except as properly noted, the ideas, words, material, and craftsmanship are their own. In written work, if students cite from a source of information or opinion other than themselves without giving credit, either within the body of their texts or in properly noted references and without using quotation marks where needed, or otherwise fail to acknowledge the borrowings, they have in fact presented the work, words, or ideas of others as if they were their own. Failure to abide by those simple principles of responsible scholarship is dishonest, as is receiving or giving aid on tests, examinations or other assigned work presumed to be independent or original. A student whose work is found to be dishonestly accomplished and submitted as his or her own for credit will be removed from the course with a grade of "F."

Student Records

All educational records for students are maintained in the Registrar's Office and are available for student examination as outlined by the Family Educational Rights and Privacy Act. Students are informed at regular intervals of their current grade point averages and credits accumulated. Students having questions about their progress are encouraged to address these questions to the Registrar.



Residency Requirements

The 1979 *Manual*, which states the residency requirements, policy and procedures, and a sample application for in-state residency for tuition purposes, is available in the Library. The application and appeal procedure is so described in that document. For additional specific information, one is directed to the Vice Chancellor for Administration, the Director of Admissions, or the Director of Student Financial Aid.



Residency Requirements

General Information

The state of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

North Carolina law requires that all delinquent charges be paid in full before any student may reenroll for a subsequent term or regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.

North Carolina General Statutes Section G.S. 116-143.1 Provisions for determining resident status for tuition purposes.

(a) As defined under this section.

- (1) A "legal resident" or "resident" is a person who qualifies as a domiciliary of North Carolina; a "non-resident" is a person who does not qualify as a domiciliary of North Carolina.
- (2) A "resident for tuition purposes" is a person who qualifies for the in-State tuition rate; a "non-resident for tuition purposes" is a person who does not qualify for the in-State tuition rate.
- (3) "Institution of higher education" means any of the constituent institutions of The University of North Carolina and the community colleges and technical institutes under the jurisdiction of the North Carolina State Board of Education.

(b) To qualify as a resident for tuition purposes, a person must have established legal residence (domicile) in North Carolina and maintained that legal residence for at least 12 months immediately

prior to his or her classification as a resident for tuition purposes. Every applicant for admission shall be required to make a statement as to his length of residence in the State.

(c) To be eligible for classification as a resident for tuition purposes, a person must establish that his or her presence in the State currently is, and during the requisite 12-month qualifying period was, for purposes of maintaining a bona fide domicile rather than of maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education.

(d) An individual shall not be classified as a resident for tuition purposes and, thus, not rendered eligible to receive the in-State tuition rate, until he or she has provided such evidence related to legal residence and its duration as may be required by officials of the institution of higher education from which the individual seeks the in-State tuition rate.

(e) When an individual presents evidence that the individual has living parent(s) or court-appointed guardian of the person, the legal residence of such parent(s) or guardian shall be prima facie evidence of the individual's legal residence, which may be reinforced or rebutted relative to the age and general circumstances of the individual by the other evidence of legal residence required of or presented by the individual; provided, that the legal residence of an individual whose parents are domiciled outside this State shall not be prima facie evidence of the individual's legal residence if the individual has lived in this State the five consecutive years prior to enrolling or registering at the institution of higher education at which resident status for tuition purposes is sought.

(f) In making domiciliary determinations related to the classification of persons as residents or non-residents for tuition purposes, the domicile of a married person, irrespective of sex, shall be

determined, as in the case of an unmarried person, by reference to all relevant evidence of domiciliary intent. For purposes of this section.

- (1) No person shall be precluded, solely by reason of marriage to a person domiciled outside North Carolina, from establishing or maintaining legal residence in North Carolina and subsequently qualifying or continuing to qualify as a resident for tuition purposes.
- (2) No person shall be deemed, solely by reason of marriage to a person domiciled in North Carolina, to have established or maintained a legal residence in North Carolina and subsequently to have qualified or continued to qualify as a resident for tuition purposes;
- (3) In determining the domicile of a married person, irrespective of sex, the fact of marriage and the place of domicile of his or her spouse shall be deemed relevant evidence to be considered in ascertaining domiciliary intent.
- (g) Any non-resident person, irrespective of sex, who marries a legal resident of this State or marries one who later becomes a legal resident, may upon becoming a legal resident of this State, accede to the benefit of the spouse's immediately precedent duration as a legal resident for purposes of satisfying 12-month durational requirement of this section.
- (h) No person shall lose his or her resident status for tuition purposes solely by reason of serving in the armed forces outside this State.
- (i) A person who, having acquired a bona fide legal residence in North Carolina, has been classified as a resident for tuition purposes, but who, while enrolled in a State institution of higher education, loses North Carolina legal residence, shall continue to

enjoy the in-State tuition rate for a statutory grace period. This grace period shall be measured from the date on which the culminating circumstances arose that caused loss of legal residence and shall continue for 12 months; provided, that a resident's marriage to a person domiciled outside of North Carolina shall not be deemed a culminating circumstance even when said resident's spouse continues to be domiciled outside of North Carolina; and provided, further, that if the 12-month period ends during a semester or academic term in which such a former resident is enrolled at a State institution of higher education, such grace period shall extend, in addition, to the end of that semester or academic term."

Sec. 2 This act shall become effective upon ratification.

In the General Assembly read three times and ratified, this the 29th day of May, 1975.

116-143.2 *Tuition of Indochina refugees.* — Any alien paroled into the United States after March 31, 1975, under the United States immigration and Nationality Act as a refugee or orphan from the Republic of Vietnam, Laos, or Cambodia shall, if properly admitted to an institution of higher education as defined in G.S. 116-143.1, be eligible to be charged the in-State tuition rate immediately after completing 12 consecutive months presence in this State and continuing so long as the parolee abides in this State.

This act shall become effective upon ratification (June 16, 1977), and it shall expire absolutely on July 1, 1982; the act shall not apply to, and no person shall be eligible for the act's special circumstances in-State tuition rate for, any term or semester which will end after July 1, 1982.

Tuition and Fees

Tuition Deposit

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period, the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

If the applicant, after remitting his deposit, decides not to attend the School and gives notice of his decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This deposit is due during the last regular term (spring term) of his current academic year preceding the next fall academic year. If the deposit is not paid

the next fall term. If the deposit is not paid within this period, the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid. In the event of hardship, the deposit may be waived by the School at its discretion.

The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his decision within thirty (30) days after the day the deposit is due, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice within the stated 30-day period shall be forfeited to the School.

Tuition	1st Term	2nd Term	3rd Term	Per Year
High School—In-State	\$ 6	\$ 7	\$ 7	\$ 20
High School — Out-of-State	\$286	\$287	\$287	\$ 860
College—In-State	\$222	\$222	\$222	\$ 666
College—Out-of-State	\$730	\$750	\$730	\$2190
All billed tuition and fees must be paid prior to beginning of each term for which the student is enrolled.				
Fees (in addition to tuition, applicable to full-time students)	1st Term	2nd Term	3rd Term	Per Year
Music Instruction (additional charge applicable to all receiving private music instruction)	\$ 50	\$ 50	\$ 50	\$ 150
Secondary instrument (one-half hour lessons)*	\$ 60	\$ 60	\$ 60	\$ 180

	1st Term	2nd Term	3rd Term	Per Year
Dance Fee	\$7	\$7	\$7	\$21
Design and Production Laboratory Fee	\$ 25	\$ 25	\$ 25	\$ 75
Drama	\$ 66	\$ 66	\$ 66	\$ 198
High School Visual Arts Laboratory Fee	\$ 50	\$ 50	\$ 50	\$ 150
High School Textbook Rental	\$ 25			\$ 25
Rooms (Double Occupancy) (Single Rooms Available only to college level students)	\$281	\$227	\$227	\$ 735
Board	\$328	\$265	\$265	\$ 858
*Health (applicable to all students)	\$422	\$349	\$349	\$1120
Activities (applicable to all students) ...	\$ 40	\$ 40	\$ 40	\$ 120
Campus Damage/Library Deposit (Refundable after end of school year if no charges are outstanding)	\$ 33	\$ 33	\$ 33	\$ 99
On campus residents				
Off campus residents	\$ 75			\$ 75
Late Registration Fee (\$20) per term	\$ 25			\$ 25
Graduation Fee Due at beginning of Term of graduation			\$ 10	\$ 10
Transcript Fee	\$ 1			

*Health fee covers basic service from the Student Health Center.
Individual laboratory work, prescriptions, and doctor office visits will be billed to the student as the charge occurs.

Part-time and Special Student Tuition Per Term	In-State	Out-of-State
Dance		
2 classes per day	\$222	\$730
1 class per day	\$111	\$365

Part-time and Special Student Tuition (Cont.) Per Term	In-State	Out-of-State
Music Instruction (Private Lessons)	\$121	\$231
Music Instruction (Composition Class) ..	\$ 61	\$116

Part-time and Special Student Tuition Per Term	CREDITS			
	1-3	4-5	6-7	8 or more
Music (Classroom Instruction)				
In State	\$ 56	\$111	\$167	\$222
Out of State	\$183	\$365	\$548	\$730
Drama				
In State	\$ 56	\$111	\$167	\$222
Out of State	\$183	\$365	\$548	\$730
Design & Production				
In State	\$ 56	\$111	\$167	\$222
Out of State	\$183	\$365	\$548	\$730
General Studies				
In State	\$ 56	\$111	\$167	\$222
Out of State	\$183	\$365	\$548	\$730

Health and Activity Fees pro-rated by credit hour (optional for students taking 1 course only)

Damage Deposit \$25

Audit Fee \$10 per course per term

Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

Inquiries: Questions concerning payment of fees should be directed to Student Accounts in the Business Office.

Withdrawals

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Registrar that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of weeks Attendance	Percentage of Total Tuition & Fees (minus nonrefundable deposits) to be refunded
1	100%
2	85%
3	65%
4	40%

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week. Exceptions to the above may be reviewed by the Tuition and Fees Appeals Committee. Refunds of less than \$1 will not be made.

Students on Financial Aid who are eligible for a refund upon withdrawal, will have their refunds applied proportionately to the program(s) from which the funds

were disbursed on a percentage of total assistance basis.

Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such persons for tuition, fees, and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

Kick-off week for the NCSA Vision in Motion campaign included performances at malls and markets (see cover photo of March Smithsonian magazine). Here students perform a jazz review at Hanes Mall.





J. Michael Miller, Associate Dean of the School of the Arts at New York University, was the commencement guest speaker.



Guest composer Ezra Laderman conducts students in his internationally acclaimed works.



Robert Suderburg, Chancellor (1974)

Composer, conductor, pianist; B.A., *summa cum laude*, Phi Beta Kappa, University of Minnesota, 1957; M.M., composition and piano, Yale School of Music, 1960; Ph.D., University of Pennsylvania, 1966. Recipient of grants and awards from Houston Symphony, Rockefeller Foundation, BMI (1961), ASCAP American Music Center, Hindemith Foundation, National Endowment for the Arts and John Simon Guggenheim Memorial Fellowships in 1968 and 1974. Taught and conducted at Bryn Mawr, University of Pennsylvania, Philadelphia Musical Academy and most recently at the University of Washington where he was co-founder of the Contemporary Group which received a Rockefeller grant in 1967 and a Naumberg Foundation award in 1971. His works, published by Theodore Presser, include orchestra music, cantatas for voice and chamber orchestra, chamber music and compositions for piano, band and for choir. Vox, Columbia and CRI have recorded

his compositions and performances. His works have been performed in major cities of the United States, Europe, Canada, Australia and India and were featured at the III Festival of Music of Spain and the Americans in Madrid, 1970, and at the International Choral Festival in Vienna, 1971. He is a member of the Music Advisory Panel of the National Endowment for the Arts and the Advisory Board of the Eastern Music Festival.

Betty Masten, Administrative Assistant to the Chancellor (1970)

Graduate of Draughon Business College. Attended Salem College School of Music. Former staff, Winston-Salem Chamber of Commerce and former organist and music assistant, First Baptist Church. Member of American Guild of Organists, Administrative Assistant, International Music Program 1971-1975.

Martin Sokoloff, Vice Chancellor for Administration (1970)

Manhattan School of Music, majored in violin and viola. Tour manager for Columbia Artists Management (1950-51). Sales representative for Community Concert Association. Director of Public Relations, later Administration Director and Director of Performance, Manhattan School of Music (1951). Director of Administration, NCSA (1970), Acting Chancellor January 1974-March 1974.

Ann Howell, Administrative Secretary (1975)

Eleven years executive secretarial experience in Virginia, Arizona and North Carolina; NCSA: Secretary to the Registrar; Administrative Secretary to Vice Chancellor for Administration; secretary to Deans' Committee, Faculty Council, Piedmont Chamber Orchestra Board of Directors, assistant to Administrative Assistant to the Chancellor.

Charles B. Nelson, *Vice Chancellor for Finance (1977)*

B.S. Business Administration the University of North Carolina, Chapel Hill, N.C. major in Accounting with minor subjects in Industrial Management, related graduate level studies at the University of Michigan and Georgia Institute of Technology. Experience includes twenty years in administrative accounting and management of which fourteen years were in higher education institutions.

Joan Marle Belnap, *Internal Auditor/Accountant*

Attended Wake Forest University, School of Business, major in Accounting. Experience includes seven years as bookkeeper/secretary for the NCSA Foundation, Inc. before joining staff of the School of the Arts as Accountant and Internal Auditor.

Louls Jones, Jr., *Director of Personnel (1977)*

B.S. Music Education, Winston-Salem State, M.S. Guidance Counseling, N.C. A & T State; Manpower Coordinator, Employment and Training Program, City of Winston-Salem, (1974-1977).

Avls Ray, *Personnel Assistant*

Willlam J. Parrlsh, *Director of Purchasing (1971)*

BFA, Lighting Design, NCSA, Instructor in Design and Production, 1970-71; Technical Director 1970-71.

Mary Childress *Secretary to Director of Purchasing*

Colleen Hinton, *Accountant/Office Supervisor*

Louisburg College, graduate in Business Administration. Twenty-five years service in State Budget Administration with the State Attorney General's Office and NCSA.

Jennle Ellington, *Payroll Technician*

Ann Howard, *Accounting Clerk/Bookkeeping*

Patricia Maurer, *Student Accounts Receivable*

Phyllis Beckner, *Cashier*

Pat Clodfelter, *Accounts Payable*

Reba Falls, *Switchboard Operator*

Anna Mae Mundorf, *Mail Room Clerk*

Doris Southerland, *Duplicating Room Clerk*

Douglas T. Long, *Director of Security/Traffic*

Administrative Office

Lieutenant, Retired, Winston-Salem Police Department with 27 years municipal policing—specialized in youth and crises intervention. Attended Northwestern University—Principles of Management; University of North Carolina—Criminology and Abnormal Psychology. Member of International Association of Campus Law Enforcement Administrators.

Security Officers:

Lemuel McMorris

Donald A. Smith

Barry D. Carlton

Billy R. Logan

Huey L. Strickland

Donald Bratcher

Robert C. Huber, *Director of Physical Plant/OSHA*

Columbia University, B.S. Mechanical Engineering; M.S. Mechanical Engineering; Wake Forest University, Babcock School of Management - courses in Engineering Statistics, Personnel Management, Applied Psychology, Accounting, Guidance and Counseling, and AMA Research Administration. Experience includes Director

of Hosiery Research and Development for Hanes Corporation; also served as senior engineer for Technical Department of E.I. DuPont Company.

Minnie Jordan, *Secretary*

Homer Gough, *Supervisor of Maintenance*

Berdette Malloy, *Secretary*

Maintenance Staff Personnel

Harold W. Pardue

Charles F. Logan

Lonnie Segers

John F. Howard

Bud Craver

James W. Arnold

Nathaniel Davis

Tony Chisholm

Thomas Gwyn

James L. White, *Supervisor of Housekeeping*

Housekeeping Staff:

Helen Lewis

David Robinson

Arthur Jeter

James Herron

Mary Elmore

Charles Sunkins

James Hunt

Howard Carpenter

John McIntyre

Tyson Ingram

McCombs Ligons

Esther Glliland Mock, *Director of Publications*
(1976)

Partner, Visualizers, unlimited; Director of Public Relations, Salem College and Academy, Audio-visual and Publications Producer, Vicom Inc.; Director of Public Relations, the Governor's School of North Carolina; Information Officer, Experiment in Self-Reliance.

Barbara Hohman, *Director of Public Affairs* (1981)

Director, Media Relations and Public Affairs, Planned Parenthood of New York City; Director, Public Information and Research, State

of Wisconsin Arts Board; Consumer Affairs Coordinator, Office of the Attorney General, State of Wisconsin; Research Associate, State of Wisconsin Legislature; Consultant to arts organizations and institutions, government agencies and corporate clients, specializing in public relations program planning and management, media relations, national publicity and promotional campaigns and special events management. B.A., Political Science, University of Wisconsin.

Michele Francesconi, *Director of Media Relations*
(1979)

B.A. English and Literature, M.A. Theatre Directing, Humboldt State University, Arcata, California. Director of Audience Development, The North Carolina Shakespeare Festival (1979); (1975-77) Director of Applause for the School of the Arts (1979-81)

Harold L. Brammer, *Director of Promotional Design*
(1977)

B.F.A. Painting and Communications Art, East Carolina University; Chief Graphics Illustrator/Designer, Phoenix Advertising; Art Director, Western Reserve Advertising.

Stephen H. Davis, *Public Information Specialist*
(1978)

B.A., Methodist College; M.A. Ed., Wake Forest University. Instructor and Athletic Director, Fayetteville City Schools. Instructor, Fayetteville Technical Institute, Department Chairman, Social Sciences, Winsalm College, North Carolina School of the Arts, Social Studies.

Connie Tate, Public Affairs Secretary (1980)

Wingate College, major—Executive Secretarial; Pikes Peak Community College—related courses in Accounting, Business Law and Business Math. Experience includes eleven years in secretarial work involving purchasing, bookkeeping and administrative support services.

Nancy D. Dawson-Sauser, Director of Community Service (1975)

B.A., Philosophy and Sociology, Guilford College; graduate study in child development, Penn State University; NC coordinator and lobbyist for ERA United (1974-75); NC president of NOW (1974-76); Child Development Specialist Developmental Evaluation Clinic, Bowman Gray School of Medicine (1964-68)

Mark E. Land, Director of Applause (1981)

Studied Marine Ecology at University of South Carolina before attending North Carolina School of the Arts. Was a ballet major from 1976-1978, studying with all resident and guest faculty. Joined the North Carolina Dance Theater in 1978 and toured with them until 1980.

Miriam F. Blickman, Coordinator of Audience Development (1980)

B.A. Smith College, Northampton, Mass.; M.A., Columbia University (English); Cultural Coordinator, Daytona Beach Community College, Daytona Beach, Fla; Chairman, Humanities Department, Daytona Beach Community College; Teacher and Dept. Chairman, Mainland Senior High School, Winter Park High School, Florida; Trustee of Civic Music, Daytona Beach Museum of Arts and Sciences; Daytona Beach Symphony Society; Member, Fine Arts Council of Florida; Member, NEH panel on Humanities education in community colleges.



The Mayor of Winston-Salem reads the official proclamation for NCSA Week, marking the opening of the Vision in Motion campaign.

The University of North Carolina was chartered in 1789 and opened its doors to students at its Chapel Hill campus in 1795. Throughout most of its history, it has been governed by a Board of Trustees chosen by the Legislature and presided over by the Governor. During the period 1917-1972, the Board consisted of one hundred elected members and a varying number of ex officio members.

By act of the General Assembly of 1931, without change of name, it was merged with The North Carolina College for Women at Greensboro and The North Carolina State College of Agriculture and Engineering at Raleigh to form a multicampus institution designated The University of North Carolina.

In 1963 the General Assembly changed the name of the campus at Chapel Hill to The University of North Carolina at Chapel Hill and that at Greensboro to The University of North Carolina at Greensboro and, in 1965, the name of the campus at Raleigh was changed to North Carolina State University at Raleigh.

Charlotte College was added as The University of North Carolina at Charlotte in 1965, and, in 1969, Asheville-Biltmore College and Wilmington College became The University of North Carolina at Asheville and The University of North Carolina at Wilmington respectively.

A revision of the North Carolina State Constitution adopted in November 1970 included the following: "The General Assembly shall maintain a public system of higher education, comprising The University of North Carolina and such other institutions of higher education as the General Assembly may deem wise. The General Assembly shall provide for the selection of trustees of The University of North Carolina . . ." In slightly different language, this provision had been in the Constitution since 1868.

On October 30, 1971, the General Assembly in special session merged, without changing their names, the remaining ten state-

supported senior institutions into the University as follows: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This merger, which resulted in a statewide multicampus university of sixteen constituent institutions, became effective on July 1, 1972.

The constitutionally authorized Board of Trustees was designated the Board of Governors, and the number was reduced to thirty-two members elected by the General Assembly, with authority to choose their own chairman and other officers. The Board is "responsible for the general determination, control, supervision, management, and governance of all affairs of the constituent institutions. Each constituent institution, however, has its own board of trustees of thirteen members, eight of whom are appointed by the Board of Governors, four by the Governor, and one of whom, the elected president of the student body, serves ex officio. The principal powers of each institutional board are exercised under a delegation from the Board of Governors.

Each institution has its own faculty and student body, and each is headed by a chancellor as its chief administrative officer. Unified general policy and appropriate allocation of function are affected by the Board of Governors and by the President with the assistance of other administration officers of the University. The General Administration office is located in Chapel Hill.

The chancellors of the constituent institutions are responsible to the President as the chief administrative and executive officer of The University of North Carolina.

Board of Governors

Board of Governors

The University of North Carolina

John R. Jordan, Jr., Raleigh—Chairman
Mrs. Hugh Morton, Linville—Vice Chairman
Louis T. Randolph, Washington—Secretary
Irwin Belk, Charlotte
F. P. Bodenheimer, Raleigh
Mrs. A. R. Bowe, Murfreesboro
B. Irvin Boyle, Charlotte
Hugh Cannon, Charleston, S.C.
Philip G. Carson, Asheville
Laurence A. Cobb, Charlotte
T. Worth Coltrane, Asheboro
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Robert L. "Roddy" Jones, Raleigh

Reginald F. McCoy, Laurinburg
Mrs. John F. McNair, Winston-Salem
Jack O'Kelley, Haw River
J. Aaron Prevost, Hazel
Harley F. Shuford, Jr., Hickory
Maceo A. Sloan, Durham
Dr. E. B. Turner, Lumberton
David J. Whichard, II, Greenville

THE UNIVERSITY OF NORTH CAROLINA

Sixteen Constituent Institutions

William Clyde Friday, B.S., LL.B., LL.D., D.C.L.,
President

Raymond Howard Dawson, B.A., M.A., Ph.D.,
Vice President—Academic Affairs

L. Felix Joyner, A.B., Vice President—Finance

Roy Carroll, B.A., M.A., Ph.D., Vice President—
Planning

Edgar Walton Jones, B.S., M.S., Ph.D., Vice President
—Research and Public Service Programs

Cleon Franklyn Thompson, B.S., M.S., Ph.D.,
Vice President—Student Services and Special
Programs

George Eldridge Bair, B.A., M.A., Ph.D., Director
of Educational Television

Hugh S. Buchanan, Jr., B.A., Associate Vice President
—Finance

John F. Corey, B.S., M.A., Ed.D., Associate Vice
President—Student Services and Special
Programs

Kennis R. Grogan, B.S., M.B.A., Associate Vice
President—Finance

Lloyd Vincent Hackley, B.A., Ph.D., Associate Vice
President—Academic Affairs

James L. Jenkins, Jr., A.B., Assistant to the President

John P. Kennedy, Jr., S.B., B.A., M.A., J.D., Secretary
of the University

Arnold Kimsey King, A.B., A.M., Ph.D., Assistant to
the President

Roscoe D. McMillan, Jr., B.S., Assistant to the
President for Governmental Affairs

Richard H. Robinson, Jr., A.B., LL.B., Assistant to the
President

Donald J. Stedman, B.A., M.A., Ph.D., Associate Vice
President—Academic Affairs

Robert W. Williams, A.B., M.A., Ph.D., Associate Vice
President—Academic Affairs

Board of Trustees

The North Carolina School of the Arts NCSA Board of Trustees

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Mrs. William A. V. Cecil (secretary)
Asheville, N.C.

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High Point, N.C.

Mr. J. Scott Cramer (vice chairman)
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Winston-Salem, N.C.

Mr. Eldridge C. Hanes
Winston-Salem, N.C.

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Mrs. James K. Kyser
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Mrs. Hamilton McKay, Jr.
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Mrs. Dan K. Moore
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Mrs. James H. Semans
Durham, N.C.

Secretary Sara W. Hodgkins (ex officio)
Department of Cultural Resources
Raleigh, N.C.

Conductor, North Carolina Symphony (ex officio)
Raleigh, N.C.

President, Student Government Association (ex officio)
North Carolina School of the Arts
Winston-Salem, N.C.

NCSA Advisory Board

Merce Cunningham (Dance)
New York, N.Y.

Nathalie Gleboff (Dance)
New York, N.Y.

Robert Joffrey (Dance)
New York, N.Y.

Robert Timberlake (Visual Arts)
Lexington, N.C.

Rudolf Serkin (Music)
Brattleboro, Vt.

Robert Shaw (Music)
Atlanta, Ga.

Osborne B. Hardison (General Studies)
Washington, D.C.

Germaine Bree (General Studies)
Winston-Salem, N.C.

Helen Hayes (Drama)
Nyack, N.Y.

Jean Dalrymple (Drama)
New York, N.Y.

James Christian Pfohl (Music)
York, Pa.

William Schuman (Music)
New York, N.Y.

The North Carolina School of the Arts Foundation, Inc., was established in 1964 along with the School to serve as the private fund-raising agent for the School. Having a legally separate charter and its own board of directors, the Foundation seeks and manages private or voluntary gifts from donor foundations, corporations, and individuals for the sole benefit of the School. The chief concerns of the Foundation are student aid and the support of specific programs within the School. All gifts to the Foundation are tax deductible since it has a non-profit, tax-exempt status under IRS regulations, section 501 (c) 3. The Director of Development for the School is the administrative officer for the Foundation.

Samuel M. Stone, *Director of Development, Executive Director, NCSA Foundation (1969)*

B.A., and B.D., Duke University. Danforth Foundation Fellowship. Asst. Chaplain, Colgate University, D.Min., Union Theological Seminary (Richmond)

Cecella T. Cauble, *Secretary (1978)*

Formerly Foundations Office, N.C. State University.

Roger A. Richardson, *Assistant Director of Development (1980)*

A.B., Syracuse University; M.A., Wake Forest University

David Winslow, *Assistant Director of Development, (1980)*

B.M. Viola, North Carolina School of the Arts; Graduate study at

Hartt College of Music. Executive Assistant to Director of the International Music Program 1978-80.

North Carolina School of the Arts Foundation, Inc.

President Edward K. Crawford

Vice President David B. Neal

Secretary Alex H. Galloway, Jr.

Treasurer John McKinnon

Asst. Secretary-Treasurer Martin Sokoloff

Executive Director Samuel M. Stone

Mrs. Betty Bastian

Raleigh, N.C.

Edward K. Crawford

Winston-Salem, N.C.

Alex H. Galloway, Jr.

Winston-Salem, N.C.

E.J. Groo

Chapel Hill, N.C.

Owen Kenan

Durham, N.C.

John B. McKinnon

Winston-Salem, N.C.

David B. Neal

Winston-Salem, N.C.

Richard Orr

Winston-Salem, N.C.

Mrs. Jillian Poole

Washington, D.C.

Mrs. Doris Potter

North Wilkesboro, N.C.

Dr. James H. Semans

Durham, N.C.

Mrs. Margaret Tolson

Raleigh, N.C.

Mrs. Madeleine Van Metre

Winston-Salem, N.C.

Edmund G. Vimond, Jr.

Winston-Salem, N.C.

Committees

Administrative Committee
Admissions Committee
Advisory Panel for Campus Space
Calendar Committee
Campus Safety Committee
Curriculum Standards Committee
Deans' Committee
Educational Policies Committee
Employee Suggestion Committee
Energy Conservation Committee
Faculty Council
Faculty Development Committee
Faculty Evaluation Committee
Faculty Grievance Committee
Financial Aid Committee
Grounds and Beautification Committee
Housing Review Board
Intensive Arts Committee
Judicial Board
Library Committee
Parking Fees and Regulations Committee
Publications Committee
Residence and Tuition Status/Tuition and Fees
 Appeals Committee
Scholarship Advisory Committee
SPA Grievance and Appeals Committee
Special Events Committee



Students produce a television show during the Intensive Arts program in December.

Institutional Policy Regarding the Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act of 1974 is a Federal Law which states (a) that a written institutional policy must be established and (b) that a statement of adopted procedures covering the privacy rights of students be made available. The law provides that the institution will maintain the confidentiality of student education records.

The North Carolina School of the Arts accords all of the rights under the law to the parents of high school students who are younger than 18 years of age. At the college level, the rights accorded to and the consent required of the parents shall only be accorded to and required of the student. For the sake of brevity, further references will be made to the rights of the student, with the understanding that the word "parent" would apply when referring to those High School students who are younger than 18 years of age. No one outside the institution shall have access to nor will the institution disclose any information from a student's educational records without the written consent of the student except to personnel within the institution, to officials of other institutions in which the student seeks to enroll, to persons or organizations providing students financial aid, to accrediting agencies carrying out their accreditation function, to persons in compliance with a judicial order, to persons in an emergency in order to protect the health or safety of students or other persons, and to the parents of those college students who are financially dependent as defined by Sect. 152 of the IRS Code of 1954. All of these exceptions are permitted under the Act.

It should be noted by college students that it is our policy to consider all students as financially dependent unless we are specifically informed by the student or by the Director of Student Financial Aid that he is independent of his parents for purposes related to this Act. The Office of the Registrar mails a copy of

student grades following each term to the parents of all students, both high school and college, except in those cases where notification of financial independence has been submitted. College students who wish to claim financial independence should, therefore, check with the Registrar at the beginning of each school year to be sure that this status is a matter of record. Grades for independent students will be mailed to parents, at the written request of the student.

Within the NCSA community, only those members, individually or collectively, acting in the students' educational interest are allowed access to student education records. These members include the Chancellor, Vice Chancellors and personnel in the Offices of the Registrar, Admissions, Student Services, Financial Aid, Business Office and that of the Deans of each School, including that of the Director of General Studies, and faculty members within the limitations of their teaching and/or counseling function.

At its discretion, the institution may provide Directory information in accordance with the provisions of the Act to include: student name, address, telephone number, date and place of birth, major field of study, dates of attendance, degrees and awards received, the most previous educational agency or institution attended by the student, participation in officially recognized activities and sports, and weight and height of members of athletic teams. Students may withhold Directory information by notifying the Registrar in writing within two weeks after the Registration Day for Fall Term. Such request for nondisclosure will be honored by the institution for only one academic year; therefore, authorization to withhold Directory Information must be filed annually in the Registrar's Office.

The law provides students with the right to inspect and review information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit

explanatory statements for inclusion in their files if they feel the decision of the hearing panels to be unacceptable. The Registrar will have the responsibility to coordinate the inspection and review procedures for student education records, which include admissions, personal, academic, and financial files, as well as those maintained by the Arts Deans.

Students wishing to review their education records must make written requests to the Registrar. Only records covered by the Act will be made available within forty-five days of the request. Students may have copies made of their records with certain exceptions (e.g., a copy of the transcript for which clearance is not given by the Business Office or Office of Financial Aid, or a transcript of an original or source document which exists elsewhere). These copies would be made at the student's expense at the rate of 15 cents per page. Education records do not include records of instructional, administrative, and educational personnel which are the sole possession of the maker and are not accessible or revealed to any individual except a temporary substitute, records of the law enforcement unit, student health records, employment records or alumni records. Health records, however, may be reviewed by a physician of the student's choice.

Students may not inspect and review the following as outlined by the Act: financial information submitted by their parents; confidential letters and recommendations associated with admissions, employment or job placement, or honors to which they have waived their rights of inspection and review; or education records containing information about more than one student, in which case the institution will permit access only to that part of the record which pertains to the inquiring student. The institution is not required to permit students to inspect and review confidential letters and recommendations placed in their files prior to January 1, 1975, provided those letters were collected under established policies of

confidentiality and were used only for the purpose for which they were collected.

Students who believe that their education records contain information that is inaccurate or misleading, or is otherwise in violation of their privacy or other rights may discuss their problems informally with the Registrar. If the decisions are in agreement with the student's request, the appropriate records will be amended. If not, the student will be notified within a reasonable period of time that the records will not be amended; and he will be informed by the Registrar of his right to a formal hearing. Student requests for a formal hearing must be made to the Registrar who, within a reasonable period of time after receiving such requests, will inform the student of the date, place, and the time of the hearing. The student may present evidence relevant to the issues raised and may be assisted or represented at the hearings by one or more persons of their choice, including attorneys, at the student's expense. The hearing panel which will adjudicate such challenges will be comprised of the Deans, the Registrar, the Student Government President and a faculty member. All aforementioned representatives will be voting members of the panel.

Decisions of the hearing panel will be final, will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions, and will be delivered to all parties concerned. The education records will be corrected or amended in accordance with the decisions of the hearing panel, if the decisions are in favor of the student. If the decision is unsatisfactory to the student, the student may place with the education records statements commenting on the information in the records, or statements setting forth any reason for disagreeing with the decision of the hearing panel. Such statements will be placed in the educational records, maintained as part of the student's records, and released

whenever those particular records in question are disclosed.

A student who believes that the adjudication of his challenge was unfair, or not in keeping with the provisions of the Act may request in writing, assistance from the Chancellor. Further, students who believe that their rights have been abridged, may file complaints with the Family Educational Rights and Privacy Act Office (FERPA), Department of Health, Education, and Welfare, Washington, D.C. 20201, concerning the alleged failures of the North Carolina School of the Arts to comply with the Act.

Revisions and clarifications of this policy will be published as experience with the law and institutional policy warrants.

Records of progress are kept by this institution on veteran and non-veteran students alike. Progress records are furnished the students, veterans and non-veterans alike, at the end of each scheduled school term.

1981 Commencement



Credits

Jinny Apple: 35

Michael Avedon: inside cover, 7, 18, 20, 29, 36, 48, 50,
54, 57, 63, 66, 101, 116, 130, 132,
147, 148

Charles Buchanan: 2-3, 4, 9, 14, 15, 16, 24, 25, 26-27, 38-
39, 42, 45, 46, 47, 49, 59, 64, 69, 70,
71, 72, 74, 83, 84, 86, 96, 107, 109,
134-135, 146, 150, 159, 164-165, 172,
182, 190-191

Stephen Davis: 127

Ray Downey-Laskowitz: 154

Michele Francesconi: 17, 58, 95, 143

Arnold Katz: 172

Esther Mock: 5, 75, 136, 153, 176, 183, 186

Erika Suderburg: 111

Dr. James Semans



Awards Day Introduction by Chancellor Robert Suderburg

Welcome to Awards Day 1981

Our speaker is a man who as Chairman of the Board of Trustees since its founding sixteen years ago, has led the North Carolina School of the Arts to its present position of national prominence. For sixteen years, this doctor of medicine from Pennsylvania and Johns Hopkins has given this institution the leadership, the temperament, the style, the conscience, the hard vision, the love and joy which could only arise from profound understanding and deep affection for the performing arts and for the individual artists who create them.

It is my personal opinion that, if one were asked to single out the individual most responsible for whatever greatness may be attributed to the School of the Arts, of course one must think of Vittorio Giannini, John Ehle, Terry Sanford, Philip Hanes, Robert Lindgren and Gordon Hanes, but ultimately, one must focus on one individual as the most responsible: our speaker today.

He is a man who has given and given again; who has stood with, behind and for every student and faculty artist, every staff person who here has worked and striven for excellence; and he is a man who has

provided all of us with our sense of destiny, the destiny that the North Carolina School of the Arts is fated to be the most outstanding of performing arts schools during the closing decades of the 20th century and beyond.

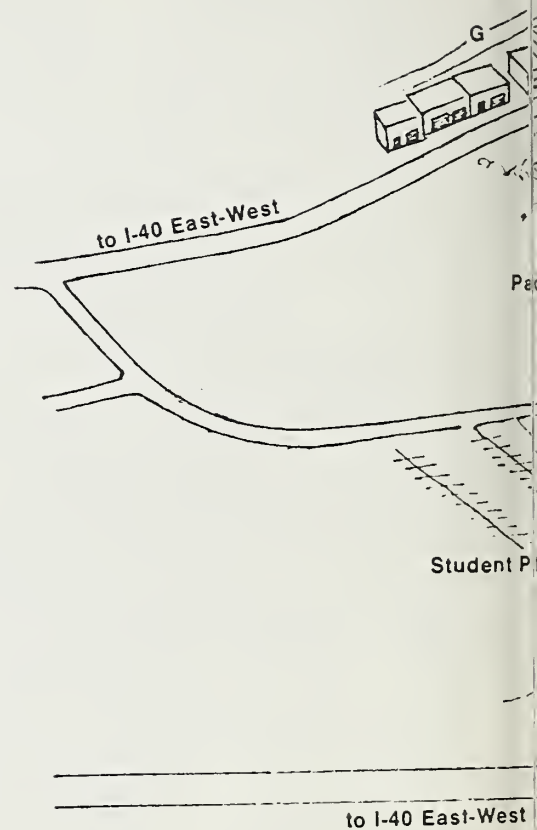
He has, with his wife Mary, created the extended family which is the North Carolina School of the Arts. To me, it is not only that he has accomplished so much of value and long-lasting import that makes it such a privilege to introduce him, but more personally, his accomplishments have been achieved with such a wit as to lighten the horizon with an ironic yet caring sympathy. Thus, his tenacious and seriousness of purpose was always laced with the smile and laughter of understanding; and his doctor's artfulness and empathy were offered without reservation to us all.

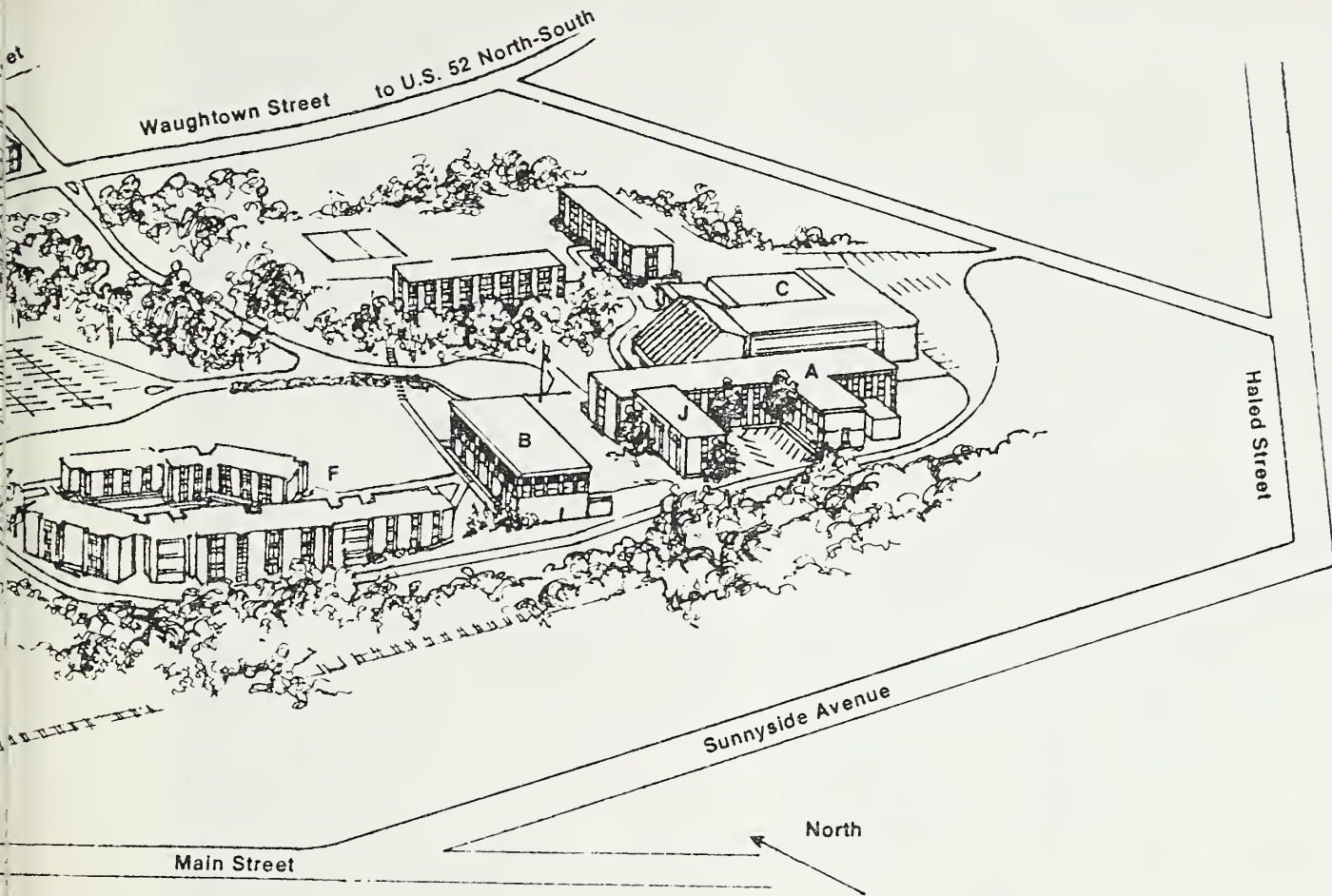
In sum, this man, this chairman of the Board of Trustees over the School's entire history, this music lover, is both the cornerstone and the most of the School of the Arts of the past, and the breath of vision that shall move the flags and banners of the School of the Arts of the future.

Thus, with great affection and profound respect, it is my privilege to introduce to you, your friend and supporter, **Dr. James Semans.**

The Campus

- A Administration and Classroom Building
- B Student Commons
- C Agnes de Mille Theatre and Drama Classrooms
- D Moore Dormitory
- E Sanford Dormitory
- F College Dormitories
- G Design and Production Shops
- H Workplace
- I Theatre Workshop (Main Street, not shown)
- J Crawford Hall





Music



Design and Production





Application Request

Mail to: Dirk Dawson

P.O. Box 12189, 200 Waughtown Street, Winston-Salem, NC 27107

APPLICATION REQUEST

Please send me an application form for the following (check area for which you wish to apply:

Check one only:

- | | |
|--|--|
| <input type="checkbox"/> MUSIC (7th Grade through college) | <input type="checkbox"/> DESIGN & TECHNICAL PRODUCTION
(College only) |
| <input type="checkbox"/> DANCE (7th Grade through college) | <input type="checkbox"/> VISUAL ART (High School only) |
| <input type="checkbox"/> DRAMA (College only) | <input type="checkbox"/> SUMMER SCHOOL INFORMATION |

If you checked music, designate voice, composition, or your instrument.

Name _____

Address _____

_____ Zip Code _____

Telephone No. _____
 area code number

City Map



Smith-Reynolds Airport

Winston-Salem, North Carolina



North Carolina
School of the Arts
P O Box 12189
200 Waughtown St.
Winston-Salem, N C 27107

**North Carolina School of the Arts
200 Waughtown Street
Winston-Salem, North Carolina 27107**

SPECIAL BOOK RATE